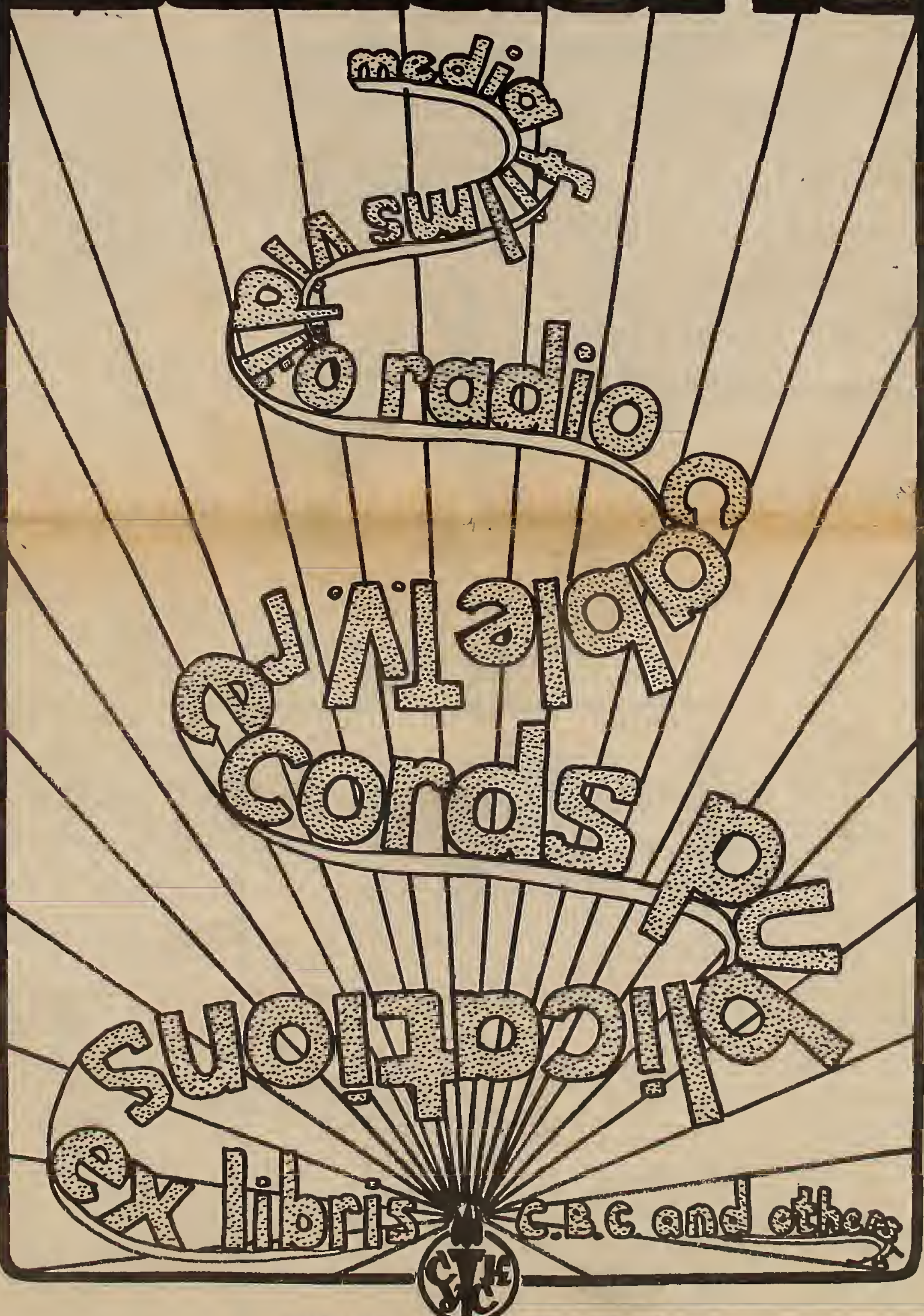
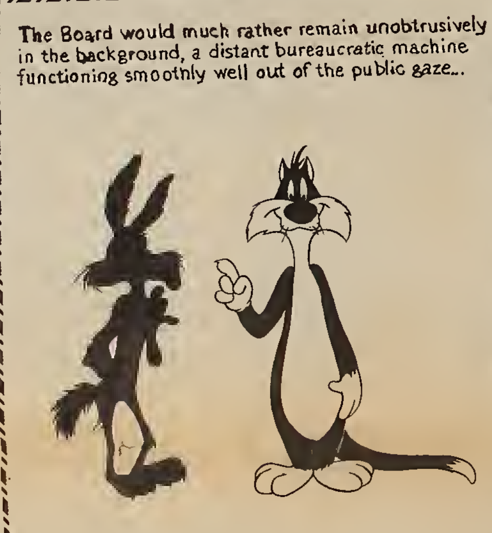
Student



MARCH 1973 VOL. 6 NO. 22

News On The March

- a joint SUSK-SUSTA Conference is planned for March 16, 17 and 18th in Toronto. There will be discussions on various SUSK internal and external matters as well as workshops in video, radio, multiculturalism and newspapers. The Conference is primarily an Eastern SUSK Conference although delegates from the West have been invited. (For more specific information please check the article on the Conference in this issue.)
- Halya Hryn of Toronto is the new SUSK Eastern V.P. due to the resignation of Don Sadoway.
- the SUSK Kobza album has now been distributed throughout Canada and the U.S. SUSK is still waiting for the money owed for these records to come in.
- SUSK has submitted an OFY brief for a national project this coming summer. The brief entitled "Project Iskra" is for twenty persons who will be involved in various projects among them the editing and showing of the Video SUSK tapes and educationals to be held on a weekly basis in major cities.
- SUSK is starting an essay bank. If you have an essay that you consider worthwhile, send it in to the SUSK address. There are many students working on their masters and doctorates and these papers would be most helpful.
- another Ukrainian believe it or not — there is a Ukrainian restaurant in Tokyo run by a Ukrainian who escaped from Siberia and made it to Japan.



To the Editor:

In recent months the government of Canada has made numerous massive wheat sales to the union of Soviet Socialist Republics. This on first glance seems to be a fine and even constructive overture by both governments to increase trade, harmony, peace and friendship between our two governments. Unfortunately, on closer analysis, this is not so. True — Canada is managing to clear out its backlog of grain to the extent that full Canadian grain production will have to be re-implemented in the spring. On the other hand, one must ask one's self why the U.S.S.R., with the Ukraine, a territory designated as one of the richest grain producing areas in the world, needs to make such massive wheat purchases.

The answer, my friends, is famine. Huge crop failures have been sporadically reported by Ukrainian Canadians receiving letters from the Soviet Ukraine, inspite of heavy K.G.B. censorship of the mails. Also, it has been reported that any grain that managed to be produced is immediately shipped out of the Ukraine to the Russian Soviet Federated Socialist Republic in that union. In other words, to Russia proper.

In 1933-34, during the Stalinist colelctivization of Ukrainian farm lands, between six and eight million Ukrainians died of starvation in a year where bumper crops were reported to be harvested. In our Canadian history texts, it was reported as simply excessive measures on the part of zealous commissars. What was not reported was the fact that the Ukraine and a once proud, free, peaceful people were reduced to a state of cannibalism by their Russian oppressors.

I fear that our Canadian government will be aiding and abetting the Russian Red imperialist Frankenstein in perpetrating another such decimation of the Ukrainian people. Today, it seems the recognized news media in North America are purposely ignoring these recent developments in the Soviet Ukraine. "Quid tacet consentere videtur" (He who remains silent gives his consent) goes the ancient but true Latin maxim. Ukrainian blood which now stains the hands of the Russian exploiter will rub off on Canada's mythically spotless record. As a citizen of this country I wish to strongly protest Canada's involvement in abetting genocide within the Soviet Ukraine.

In conclusion, I would like to remind all those Ukrainians with Canadian citizenship, second and third generation Ukrainian Canadians, and Canadians with "funny sounding names", that the relatives that they have lost contact with in the past thirty years are starving once more. I implore that they get in touch with them as quickly as possible. If addresses have been hopelessly lost, the International Red Cross in Geneva, Switzerland could provide some assistance in helping trace them.

Yes, Virginia, there is a Santa Claus, but he did not visit the Soviet Ukraine this Year.

Name Withheld

(Ed.'s note: For a more detailed account of the present economic situation in the Ukraine, please refer to the article Food Shortage in the Soviet Ukraine in the December, 1972 issue of STUDENT.)



Opinions expressed in STUDENT are not necessarily those of the Ukrainian Canadian University Students' Union or the STUDENT editorial board. They are the opinions and beliefs of individuals and ultimately it is these individuals who are responsible for the articles.

To the Editor:

Recently I have been actively involved with the production of the Kobza record for SUSK. This activity has brought me many rewards yet it has also brought to my attention some great problems in the Ukrainian community, specifically the student community.

Ukrainian Canadian students incorporate the most active sector of the Ukrainian Canadian community for two reasons. Firstly, they are willing to forget old disputes and work together for the future. Secondly, the future that the students want to build for themselves is one which includes an awareness of their Ukrainian culture in a Canadian society. Paradoxically, although the students are the most active, they are also one of the first groups to exploit the existing order in the Ukrainian community for their own benefit. This exploitation is taking place right now.

In particular, I would like to draw attention to the Kobza record. This record has been put out by SUSK for the purpose of raising funds which are returned to the students in the form of fieldwork projects, publications such as STUDENT and general aid. How effectively this is done is still another issue; suffice it to say that SUSK does help students and that it represents them to the best of its ability. Yet somehow SUSK manages to screw itself every time. The manner in which it got screwed on the Kobza album is that the president of the Ukrainian Students' Club in Ottawa has put out the same record for his own profit. At first I didn't mind, because he said that he was going to distribute the record only in the U.S.A. However, someone cornered that market first and as a result, because he could not distribute the record there, he started doing so in Canada. He went ahead and did this although he had promised us that he would not do so. And who is mostly buying this record? You, the students He has cut you out for approximately four thousand dollars. It also seems somewhat ironic that being such a good businessman, he cannot afford to pay his club dues, even after distributing many of his records to the students in his club. I am not blaming any members of the Ottawa club for buying his record. It is a very good album and they probably were unaware of his manipulation of them. However, if this man continues his exploitation of the student community and gets away with it, there is little hope that the student community will ever transcend the point of personal pursuits and hassles over where to obtain money for worthwhile projects.

There is a way to stop this and that is to inform people about Mr. L. Rudenko and tell them to stop buying his record. Also, I intend to start an active campaign against the man in all Ukrainian newspapers. What you can do, is to go to your local Ukrainian store and demand the Kobza record only if it is the one produced by SUSK. There is still a third course that you can take, (if you are concerned) and that is to ask Mr. L. Rudenko to hand over all of his profit except for a remuneration for the work and time he has put in. If you want to follow this last course, write Mr. L. Rudenko at the address of the Ottawa Ukrainian club. The only way to help yourself is through action, and the only action that will return what you have lost to this dealer is by writing him and others, and boycotting his record.

Bohdan Chomiak

(Ed's note: STUDENT is not taking an official position with regards to the dispute over the Kobza record. Mr. Chomiak's letter represents but one facet of the debate. We hope that Mr. Rudenko will respond to this letter, and in the event that he does so, his letter will be granted equal space in the next issue of STUDENT.)

JANUARY 1972 SATURDAY NIGHT

THROUGH THE MYSTERIES OF WESTERN RESENTMENT

BY MYRNA KOSTASH

Myrna Kostash, originally from Edmonton, Alberta is presently residing in Toronto as a free-lance journalist. She is a second generation Ukrainian Canadian, 28 years old and has completed her Masters in Slovic Studies at the University of Toronto. She has contributed articles to Soturday Night, Miss Chatelaine, Chatelaine, MacLeans ond the O.E.C.A. Her articles are written in the style of narrative documentary. Reflections of a westerner upon Toronto? After living in Toronto for the past five years, she says she would change a sentence in her article thot reads: "losing in Toronto was twice the disaster and pain of winning in Mundare" to "winning in Toronto is twice the disoster ond pain of losing in Mundare".

Everyone knows Alberta is a special kind of place. And that Albertans are o special breed of people. Proud. Independent. They're people who like to do things their own way. Maybe this is why we're Conoda's leading province in dynomic growth and good government.

—1971 Social Credit Leogue newspaper od

The first day back into Alberta we had a blow-out. Pulled over to the side of the highway to fix the tire under the hottest sun west of the Sierra Nevada. Probably there were some rattlesnakes in the sage brush of the prairie under cattle feet and only trickles of water in the stony beds of prairie creeks. Some cliches confirmed in one minute's appraisal of the scene at high noon: flat land, straight road, huge sky touching the earth at all points of the compass and over by a wire fence two cowboys. Cowboy hats, cowboy shirts, cowboy boots, red necks and meaty hands. Mending their fence to keep the cattle off the Trans-Canada Highway. We were still working on the car when they jumped into a Ford pick-up and drove off. They didn't even smile.

The cliches of the prairie landscape are cliches only to those who don't live there. To those who live their lives out on this stupendous land the earth is crawling in colours and contours, textures and subtle energy. It is only an Easterner, say, who would look at the land lying east of Calgary and call it dead, dusty, faded and boring. It is only a remarkable insensitivity to the habits of the earth which sustains the cliche of prairie monotony. In the Cypress Hills, thousands of cactus plants bloom in yellow flowers in July. Near Hinton, there are stands of white poplar, straight, slender, immaculate white trees. In mid-August, the barley fields near Edmonton flow yellow in the bushy tops and golden-green in the stems. Near Peace River the overturned earth is black — not red or brown, black. And everywhere in Alberta in the summertime are blue fireweed and orange Indian paintbrush and purple Saskatoon berries and wild mustard and goldenrod. There are deserts, farms, grasslands, glaciers, forests and the lines of the land move through gulleys, ravines, mountains, foothills, riverbeds, and, yes, flat, flat, unchanging, limitless, inviolate prairie. This is a fantastic place. And, maybe, prophets of God have always moved more easily in the prairie of the West than through the streets of civilized cities in the East because, out here, the sky holds the whole earth close in one vast, blue embrace. A man can leap directly into the lap of God and there is no need of priests.

Men and women deal directly with the character of the earth out here, especially with the changing catastrophes of the seasons. This is a confrontation you can't avoid and a face of God you can't turn away from. Ice forming in the cells of your lungs because it is that cold. Wipe-out, regeneration, wipe-out on the farms where the rivers flood and the worms eat up everything. Mountain slides destroying whole towns and dinosaurs as the last species that ever lived in the sucking heat of the Badlands. Unlike the affability of West Coast climates or the sullen protection of big cities, the nature of the prairies forces you to prepare for your survival.

Or, if, like Tim Lander, an Edmonton poet, you grew up near the sea, the geography of the prairies can be seen as a marine landscape. "The mountains coming down to the shore of the hills, all looking out east to the featureless face of the sea / plains." Edmonton becomes a kind of port, sitting tipsily on the edge of the grain / waves with its back (face?) to an impenetrable northern hinterland. This is even more than an image. The prairies, way back in geological time, were a sea and, together with the Indians and pioneers, the "ghosts of protozoa," living and dying for eons, inexorably building up with their skeletons the celebrated oilfields — they, too, are part of the imaginative history of the West.

I left Edmonton five years ago when it was a big town and I return now to a city. There are those who would built it to Torontonian proportions and, by some evidence, they are having their way. The pattern of development in Edmonton is metropolitan and doesn't everybody love a big skyscraper? And you gotta have a skyline.

So, already too many cars trying to cross seven bridges over a polluted river that once ran clean from the glaciers west of Jasper. High-rise apartments, too expensive for students, going up in the university area and the university itself, once a seat only of minor learning and now 20,000 strong, pushes its fat, million-dollar body into what was one of Edmonton's happiest districts. They are pulling apart the wooden homes in Garneau and bulldozing the beautiful trees, tearing up the roots of vegetable gardens, not to mention the roots of community where kids, Chinese grocers, cleaning ladies and students used to live together.

Meanwhile, down at Whitemud Creek, here we used to go on Sundays for a "bit of country," they have built a freeway and left, absurdly, a few picnic tables at the edge of traffic. Nobody is fooled. And just a little down the road in the middle of nowhere (because nothing ever happened there), they are building a conscientious duplicate of Fort Edmonton miles in the wrong direction. (A fort in the river flats, obscured by trees and trapped by an anterior hill? Come on now.) In the city centre there is a fancy library approximately where my grandfather used to sell cucumbers, bringing them into the market in burlap sacks in the back of a wagon with wooden wheels and a sluggish white horse. And, in the best metropolitan tradition of rip-offs from the hinterland, where there once congregated real farmers, Mennonite women and kids from the 4-H clubs together with the products of cottage industry — clover honey, pink crochet napkins, paper flowers, home-made bread and Polish dill pickles — there is now a collection of boutiques selling to the urbanite, deprived of his rural connection, hand-made souvenirs of a vandalized past. City children making candles, crockery and leather pouches and selling "antiques" that go back only as far as their own parents' childhood. While out on the farms they are putting leather sofas in the basement and buying plastic chairs.

A condition of exploitation is the co-option of energy. A condition of the cultural exploitation of regions by centralized institutions is the co-option of mental energy. A condition of the exploitation of my generation was the co-option of our political, intellectual and moral energy by the howling priorities of America and Eastern Canada. We spent an incalculable length of days in a mental anguish over the mess in America and in a perpetual ecstasy over the inevitable coming of (somebody else's) revolution. With a lot of our rhetoric and responses based on the analysis of evil and goodness as handed down to us via radicals in Toronto and Montreal.

While all around us, of course, were conditions of oppression, rip-off, despair, anger and revolt that we never noticed. Or noticed only to dismiss as secondary to the "real" struggle: the FLQ, the Chicago trial, the grape boycott. If their struggles were real and ours were not, where did that leave us as politicians? It left us wandering in a fancied wilderness where the deliberate flooding of a delta, the passing of the family farm and the advent of agri-business, the unchallenged sale and depletion of resources, the expatriation of talent were never taken seriously by us as political events. Because what were our problems, our sense of abuse and grievance, our hayseed's complaints compared with the earth-shaking, soul-searing importance of a busted sit-down strike at the University of Toronto and the imprisonment of a Black Panther? Why, nothing at all. So we continued to root for the triumph of a squabbling, quasi-fascist American underground, the triumph of the French language and the triumph of Canadian ("Because It's Ours") capitalism at the expense of doing some real work right at home.

This is changing. People like Tom Radford, Mark Dolgoy and Allan Stein (of Filmwest Associates in Edmonton) are trying to force the attention of Albertans (to start with) on the reality of the West and to make them accept this reality as a serious proposition. The reality of urban-rural as well as East-West contradictions, of the native population, of indigenous music and literature, of local genius and its capacity to distinguish the genuine from the spurious, the honest from the romantic. Filmwest makes films and through the media of images and ideology emerges the documentation of a culture.

To the people at Filmwest, radicalism is equated with consciousness of the West. They trace their radicalization to their efforts to "record and defend Western Canadian culture and identity." Part of the process was a realization that the future from which they emerged had been trivialized (Western history as the Folklore of Eastern Canada) or mystified (the West as Psychological Frontier for urbanized Canadians) or imperialized (real culture happens in Toronto) or just plain suppressed (schoolchildren learn about the West from Rupert Brooke or: watch the RCMP chop down all the Sundance poles).

CONT'D ON P. 14

PRAIRIE ROOTS

"PRAIRIE ROOTS"
by Ellen Roseman
"Miss Chatelaine", December issue, 1972

HEY KIDS! READ THESE QUOTES TAKEN FROM THE ABOVE ARTICLE AND TRY OUR SKILL-TESTING QUESTIONS.

Miss Chatelaine: Instead of the fervent, wild-eyed Ukrainian nationalist I'd expected, I found a low-key, down-to-earth young woman whose cultural identity was tempered by her desire not to play politics if she could avoid it.
Oksana: My parents want me to go to the Ukraine to visit my relatives but I'm not ready yet. I'd rather go to Switzerland.
Miss Chatelaine: Oksana's job on the OFY project involved manning the office, coordinating tapes and sorting out ideological disagreements between the Winnipeg and the Toronto workers.
Oksana: The people in Toronto who direct the students' association are too politically oriented for most Winnipeggers. When I was hired, the Toronto big shots were upset because I wasn't political enough. I think they're a bunch of weirdos. In our Ukrainian students' club at the university we're trying to move away from being pure Ukrainians to being Ukrainian-Canadians.
Miss Chatelaine: Neither religion nor Ukrainian liberation politics are, in fact, cohesive enough to hold young Ukrainians together.
Oksana: Really, when you get right down to it, who's going to go back and fight?
Miss Chatelaine: Most of Oksana's friends are Ukrainian, and she says she'd like to get out of the Winnipeg scene for a couple of years.
Oksana: Everyone knows me here too well.

SKILL TESTING QUESTIONS

1. Ukrainians are:
   a) wild-eyed nationalists
   b) low-keyed apolitical
   c) wild-eyed apolitical
   d) low-keyed nationalists
   e) wild-keyed, low-eyed apolitical nationalists
2. To temper one's cultural identity one should:
   a) not play politics
   b) not visit relatives in the Ukraine
   c) go to Switzerland
3. Ukrainian-Canadians are:
   a) impure
   b) cross-eyed apolitical
   c) purer
4. Ukrainians can be held together by:
   a) religion and liberation politics
   b) trips to Switzerland
   c) Miss Chatelaine

Send your answers to:

"QUIZ"
Box 1972
67 Harbord St.
Toronto 179

The prize is a free subscription to STUDENT. The decision of the judges is polyhedral.

CLUB NEWS

LONDON

London - What has, is and will be happening

The month of September was spent in organizing the club's activities for the coming year and allowing the members time to get to know one another. One of the first cultural events of the year, was a concert by the Dukla dancers, a professional touring ensemble. Our first general meeting held on October the 3rd, initiated the weekly sports night activities at our Athletic centre, where all the Ukrainians could work off those extra pounds from eating cabbage rolls all summer. Committees on dancing, choir, drama, folk arts and cookery were formed and the response to these various activities was tremendous. Following a hay ride and weiner roast, held out on a friendly farm on the London "steppes" a talented group from Detroit performed at the community centre featuring an ensemble of Bandurists, dancers and singers. Halloween night closed off the month of October, with Andrij Semotiuk who was guest speaker at the club meeting.

Our biggest project during November was the hosting of our gala "Sports Tournament". Club representatives were sent to U.W.O. from many of the universities in south-western Ontario: from Guelph, Waterloo, Hamilton, Windsor and York University in Toronto. The weekend's activities began with a welcoming party on Friday night which was supposed to loosen up all the competitors for Saturday's tournament — and boy, did they loosen up. "Hundreds" of sports fans jammed the gyms to participate in basketball, volleyball, badminton, squash and paddleball games. Later, a quick dip in the pool refreshed all those too exhausted to carry on . . .

December brought the end of the first term with an outdoor Skating party and plans for the traditional carolling and Christmas Eve supper for these students staying on campus.

On Tuesday January the 23rd, we held our first general meeting of the second semester. Guest speaker at the club's meeting was Mrs. M. Wolosewych from Toronto, who spoke to us about Ukrainian historical events of the years 1917-1920. Mrs. Wolosewych, an eyewitness reporter from this era of Ukraine's past was able to vividly portray Ukraine's tremendous struggle for independence relative to the student activist groups at the "Battle of Kruty". On Monday, January the 29th, our club sponsored a Blood Drive in commemoration for all those who died fighting for our nation's freedom. The following week, February 4th-10th was the annual Ukrainian Week on campus: highlights for opening night featured the former "prima donna" of the Argentinian ballet and presently of the New York Ballet Group — Miss Halina Andreadis. In addition, we imported a Bandurist ensemble from Detroit, U.S.A. Local talent from the club included dancing groups, a choir and a skit based on T. Shevchenko's "Topolya".

Throughout the week, both local and imported folk arts crafts, cookery and embroidery set the stage for our fashion display. Later on a speech contest involving any contemporary Ukrainian theme was held with "money" prizes for the winners.

The finale for Ukrainian Week was our traditional Banquet and Graduation Ball held this year at the Banqueteer in London. This gala affair as always, drew a crowd as it was one "formal" occasion where the parents were invited to attend to see what their sons and daughters had been up to all year.

March will begin elections for an executive council for the fallowing year, hopefully to lead us on to bigger and better things for the future.

President — Halya Shlichta

MONTREAL

Montreal SUSK

The following is an outline of our activity.

End of Oct. "Holodivka" commemoration. Mass demonstration and hunger strike.

Mid-Nov. Avraam Shifrin — discussion on campus at McGill University.

End of Nov. Symposium of Ukrainian Students' organizations on the island.

Dec. 31st. Annual SUSK dance.

In October, work was begun on a radio program at McGill, and quite a few shows have already been produced and aired. In the second semester the group will be programming on a weekly basis with themes ranging from Ukrainian music, history and current events to the philosophy of demonstrations and multiculturalism.

A committee was organized at McGill University for the purpose of investigating the possibility of introducing a "Ukrainian Culture" course into the curriculum. Working in co-operation with the Department of Slavic Studies, the group is now distributing information leaflets on campus and looking forward with optimism to a solid and positive response.

Also, several projects have been developed for submission to OFY. Two of these are a sociological study of Ukrainians living in Montreal, in co-operation with KYK and a follow-through of last summer's project "Future of Ukrainian Canadians in Quebec Conference"; and a project prepared by the radio people here — the production of educational tapes in Ukrainian (mostly historically oriented).

Ukrainian Week, the annual inter-university project, has been planned for the week of March 9-17. The agenda includes: the official opening, a discotheque, invited guest speakers, a debate, an art and culture exhibit, a Ukrainian dinner and a two-day Ukrainian film festival. Most of the activities will take place on the campuses of Loyola College, Sir George Williams and McGill Universities. Out-of-towners are welcome. For further information and accommodation, contact the SUSK secretary at the Montreal office. Address is: 120 Duluth St. E. in Montreal.

President — Alexander Olvnyk

HAMILTON

It's amazing how fast the year goes by especially if one is active within the campus and Ukrainian-Canadian communities. This year, our functions had a tendency to be more socially oriented although cultural activities were not totally abated. Stress was placed on those cultural aspects in which club members showed a strong interest. As a result, topics at meetings covered a wide spectrum, from Ukrainian literary artists to a Ukrainian student's experience of Lebanese life.

Our involvement within the campus community consisted of providing a weekly Ukrainian radio programme, building a float for the Maroon and Grey Week parade, and interacting with other ethnic groups on campus by planning social events together.

The main highlight of Hamilton's year was the Grey Cup Game. Excitement was prevalent all through the Steel City. With much enthusiasm we slated the Grey Cup Pub Night and the Cabaret at the Grey Cup Festival. A dance was held by Hamilton KYK. We were overjoyed at the immense turnout received at both functions.

Carolling was the same sort of mirth and merriment as last year. Our carolling funds will be used for the acquisition of Ukrainian historical and literary books for the McMaster Library.

In the annual celebration of Ukraine's independence we were responsible for the Joy of Freedom dance which was quite successful.

Forseen for the future is the arrival of Andrij Semotiuk and another social event, a Wine and Cheese Party.

President — Zenon Kulchyckyj

SASKATOON

Saskatoon Obnova

On September 24th, the Obnova Club in Saskatoon began another successful year with a delightful, get-acquainted supper and social sponsored by the Fides Club (the Ukrainian Catholic Professional Businessmen's Club in Saskatoon), which every year provides selected members of the Club with two scholarships.

During the months of October and December, the Club assisted the Ukrainian Circle in its efforts to sponsor two Ukfests, and is looking forward to helping out at the next one.

Curling, eating, drinking, and dancing were the events featured at the well-attended Curling Cabaret held this year on Remembrance Day. The club was well received on November 19th when it presented a variety programme in Ukrainian at the St Joseph's Old Folks' Home. It was undoubtedly an entertaining and rewarding experience for all those involved.

On January 18th, after a delicious Ukrainian supper at the Sheptytsky Institute, several groups of Obnova Club members took part in making the club's annual tours of carolling and New Year's greeting (shchedruvaty) throughout the city of Saskatoon.

Ihor Mirchuk represented the Obnova Club at the SUSK conference held in Edmonton, on November 24th — 26th, and returned with an interesting and informative account of the function.

The annual Graduation Formal, one of the highlights of the Club's activities, was held on January 27th. The winner of the Obnova Queen Contest was Marion Pylypchuk.

The Club usually holds it meetings once a month or more often if the need arises. This year the executive consists of Ohsana Lazurko (President), Ihor Mirchuk (Vice-President), Dorothy Bomok (Recording Secretary), Linda Dziadyk (Corresponding Secretary), Terry Cherewyk (Treasurer) and Bill and Peter Kapusta (Public Relations Officers).

February 11th saw the Club's fancy turn again to sports, with skating as the center of attraction. Every Thursday night, St. George's Gymnasium becomes the scene of Obnova Club sporting activities. Tobogganing also is planned for the near future. The Club hopes to have a Rap Session sometime in March with Chaplain John Pazak as the moderator. Also next month, the new executive will be chosen and will take over the management positions of the Club.

To conclude, I would have to say that the Obnova Club has been a fairly lively and successful organization again this year, but, above all, has learned how to simultaneously work and play, and associate with people in order to add to the interest and pleasure of life.

Winnipeg

Greetings from Winnipeg Obnova

OBNOVANS have kept themselves relatively busy in this new year. We began with Ukrainian carolling on December 25th and January 7th to our members' homes. It was a rewarding experience for all who took part as was evidenced by the warm reception we received at the homes we visited. Most of January was spent preparing for Winnipeg Ukrainian Week Celebration, January 29 — February 2nd, sponsored by Winnipeg KYK. OBNOVANS took an active part in the events at the University of Manitoba, which were successfully co-ordinated by Winnepeg SUSK headed by Michael Kohajkewycz. A large boutique, films and a concert were the highlights of the Ukrainian Week events at the university. The events proved to be a tremendous success.

OBNOVANS were also privileged to hear a talk and discussion given by Professor Gerus of the University of Manitoba History Department about a new Ukrainian history course to be offered next year. Professor Gerus gave us some insight as to the proposed approaches in the course and asked for and welcomed our comments and suggestions. Next week, OBNOVANS will have an excellent opportunity to have a tour of Winnipeg's "Oseredok" — a Ukrainian museum. Following the tour, the members will have a coffee house at the museum, with Ukrainian music and folk songs. The event organized by OBNOVA's cultural chairman, Alexis Kochan should prove to be very educational and enjoyable for OBNOVANS.

Our biggest event of the year — our 29th Annual Grad's Farewell will be held on February 24th and probably will be the best yet. The Grad's Farewell Chairman, Roxanne Zulak has worked endlessly on preparations for this event since September of last year. Eighteen OBNOVANS are expecting to graduate this year and OBNOVA is proud to put this event on, in honour of them. Winnipeg's ABOUT FIVE has been engaged to play at this event and should more than satisfy the Ukrainian dancing spirit of OBNOVANS.

The spiritual chairman of the club, Maria Kucher is planning an Ecumenical Discussion to be held in the beginning of March. Guests will include our Catholic chaplain, a rabbi and a minister and the discussion will be on the tenets of their faith. Maria's intuitive ideas have previously proved to be very successful and this should prove to be no exception. Finally, an end of the university year social is planned for the middle of March to properly prepare all OBNOVANS for their upcoming exams. Social representatives — Cindy Zalitach and Nestor Budyk will no doubt be successful at this endeavour. Elections for a new OBNOVA executive are planned for the third week of March, who in turn will direct OBNOVA onto a new roads far the next year.

A hearty congratulations and the best of wishes to the new Ukrainian Students' Club in Calgary. We were all pleased to hear of your recent formation and wish you the best of luck in all your endeavours.

President — Stephen Soroka

Winnipeg SUSK presents Ukrainian Days

Winnipeg SUSK, in conjunction with Ukrainian Week in Winnipeg, sponsored three days of Ukrainian festivities at the University of Manitoba. With the enthusiastic support of members of OBNOVA and U.S.C., the Ukrainian Days proved to be a resounding success with the university community.

Ukrainian Days commenced on Wed. January 31st with a noon-time concert in the University of Manitoba Students' Union Building. A capacity crowd, estimated at between four to five thousand, packed Campo to listen to an Ukrainian production. The performers featured at this successful event included the About Five, one of the most famous local groups, a local bandurist, Roman Onufijchuk, and a featured performer from New York — Wolodymer.

The About Five commenced the concert by launching into very lively kolomejkas and polkas which soon had the entire audience involved, either by clapping, foot-stomping or singing along with some comical numbers. The group then slowed their tempo down as they accompanied Wolodymer on three of his songs.

The third performer was Roman Onufrijchuk, who explained to the predominantly non-Ukrainian audience the intricacies of the bandura, and then proceeded to play a medley of Cossack songs. Later in the concert, Roman accompanied Wolodymer in a number of love-ballads. Then the About Five concluded the show with various lively Ukrainian numbers, some comical skits and songs, and just to illustrate their versatility, a couple of English songs.

The non-hour concert was quite a success, as the crowd was captivated by the performers and requested encores upon encores. To SUSK it was even a greater success, for it illustrated to us that the predominantly non-Ukrainian audience appreciated our songs and our performers — as the entire concert (aside from three songs) was in Ukrainian.

To further present our Ukrainian music to the campus, SUSK was able to obtain air-time on campus radio during the three days; featured during the allotted time were albums by Kobza and Wolodymer, as well as general announcements of campus activities sponsored by the SUSK Ukrainian Boutique which was in operation for the three days. It was here that the general university community had the opportunity to view various displays consisting of literary works of Ukrainian authors, wood-carvings, card displays, etc. In addition to the displays, the Boutique offered pysanky, shawls, posters, embroidered pillow cases and tablecloths, ceramics, records, wood-carvings and many other artifacts which the students could purchase. The approximately 2000 people who visited the Boutique were quite amazed with the various displays and artifacts that our culture could offer.

Another feature of Ukrainian Days was the showing of the film "Nazar Stodolia" on campus. The crowd that viewed the film seemed to have enjoyed it.

In conclusion, Ukrainian Days proved to be a resounding success; a success because of the participation of the members of the clubs; a success because of the great crowds, but most of all, a success due to the fact that the university community which may have been ignorant of the Ukrainian culture has been introduced to it and has greatly appreciated it.

President — Michael Kohajkewycz

CLUB NEWS — CONT'D P. 15

A Letter to Senator Pavlo Yuzik

Senator Pavlo Yuzik

Dear Sir,

My husband, Dr. Bohdan Zaputovich and I attended the banquet held in your honour on February 3rd, 1973 at the Four Seasons Hotel in Toronto. I am a mature graduate student in Social Anthropology at the University of Toronto. I am also a Ukrainian born in Winnipeg, Manitoba, of poor immigrant parents. I am writing to you to express my views on the question of Ukrainian identity and Multiculturalism which emerged at the banquet.

First and foremost I was deeply distressed at the complete omission of any reference, either on your part or on the part of the speakers (with the possible exception of Professor Bida) to the present situation in the Ukraine. At this most crucial period in Ukrainian history exemplified in the imprisonment and persecution of Ukrainian intellectuals, it was both monstrous and appalling that not one single speaker alluded to this situation. In no small measure do I attribute this indifference to widely divergent attitudes on the part of Ukrainian-Canadians toward the preservation of cultural identity in Canada.

My own views are as follows: Firstly, Multiculturalism can only be a viable and flourishing concept when certain ground rules, or structure, are clearly indicated. The primary base of this structure must be a complete empathy among Ukrainians toward the struggles of Ukrainian intellectuals in the Ukraine. Their efforts we must never forget! The sufferings of Moroz, Karavansky, Dzyuba and other Ukrainian martyrs must be forever seared on our minds and on our souls. These, our blood brothers, are enduring unspeakable privations at the hands of our enemies. The very least we can is pay them homage on every possible occasion by reminding ourselves and the world of this documented fact. Not to do so, is to divorce ourselves from reality and the very roots of our Ukrainian identity which is traditionally one of suffering and exploitation. The inherent risk to be incurred by this oversight is to delude oneself that the culture we will be maintaining in Canada is worthy of maintenance. Multiculturalism in the full sense of the word would never survive in Canada were the Ukraine to be destroyed.

Perhaps at this point I should add that to me Multiculturalism entails more than Ukrainian jokes, Ukrainian cooking and endogamous marriage. I see it as a rebirth or self-respect among Ukrainians and a renewed pride in their heritage, both historic and cultural; a pride exemplified in the non-anglicization of Ukrainian names and in the constant usage of the Ukrainian language in any social or business interaction. For a culture can only be described as vital and on-going in which the native language is fully utilized and I would refer you to the Report of the Royal Commission on Bilingualism and Biculturalism, Book 1, 1967, pp.xxxiv-xxxviii, for confirmation of this point.

Secondly, there must be a constant awareness on our parts of divisive and destructive elements aimed at divertising our attention from our primary obligations, the aforementioned empathy with the suffering Ukraine. These divisive elements are: firstly, our own indifference conditioned by our own comfort and security, and secondly, the question of the Ukrainian churches in our society. The role of religion is by far the most abrasive and controversial topic among the Ukrainian-Canadians. We make the common mistake of associating the Church with belief in God. Not so! The Church is a social institution; the Church is people, and I would question whether it is belief in God or belief in the efficacy of repetitious ritual which holds away in the Church today. Further I submit to you that the role of both Ukrainian churches in Canada is not that of helping to maintain Ukrainian identity but rather that of maintaining the Church. In this regard I must particularly refer to the role of the Catholic Church. I could substantiate my view with much documented evidence, but surely Bishop Boretski's (or Boreki as he calls himself) opening Grace in English makes my point clear.

You surely cannot be unaware of the attitude of Rome toward Ukrainian nationalism as opposed to Catholic internationalism. I refuse to acknowledge a lack of religious faith because I question this attitude. All thinking people must constantly examine and re-examine the motives and policies of their respective churches. As social institutions the churches are not infallible, and I would refer you to Father Gregory Baum's article on the Roman Catholic Church in the Globe and Mail, February 3rd, 1973, on the importance of this scrupulous examination on the part of the faithful.

In my opinion, pressure must be brought to bear on people such as Bishop Boretski and his ilk with regard to their flagrant disregard of the importance of helping Ukrainians to maintain their identity. The Ukraine must never become another Ireland to be rent asunder in the name of God. What blasphemy to attribute such human degradation to the Will of God!

In conclusion may I present my own specific case to exemplify the dangers inherent in our present situation. I have had to write this letter to you in English because of the lack of proper training in the Ukrainian language. By the time I married, at age 23, I had forgotten the smattering of Ukrainian I learned at home. I spoke only English to my Ukrainian friends, and had never mastered Ukrainian grammar and script. Furthermore I saw no necessity to do so. Fortunately I married a Ukrainian patriot and intellectual who instilled in me a deep and abiding love for my lost heritage. I now speak Ukrainian constantly (albeit not perfectly), and I am working to perfect my reading and writing ability. But I will never be as fluent in Ukrainian as I am in English. And because of this deeply felt and (to me) distressing lack, I have been forced to write this letter to you in English. Is this not ironic? in order to plead the cause of Ukrainian identity I have to resort to a foreign language! I make this point because I feel it is important. There must be an ideal and an incentive to encourage Ukrainians in Canada to maintain their language and culture. Ukrainian schools may supply a skill, but if this is not utilized it will avail us not at all. A culture and a language are inextricably linked and the two must be supported by a life force. For this vitality we can only look to the living reality of the Ukraine today.

Ukrainians have made a profound contribution to Canada. While we have been honest and hard-working, we have also been politically naive and pathetically grateful for very small favours. It is time this was changed. My father and many like him were exploited on the level of slave labour to build the Canadian west. We delude ourselves if we think this fact is truly appreciated (apart from lip service at election time), or has truly been rewarded. The few politicians who have made it to the lower levels of the superstructure is indicative of mere tokenism. For this I am not willing to sell my Ukrainian identity and call myself an unhyphenated Canadian, and I hope that the new generation of Ukrainian scholars in Canada will find in their identification with the struggles of Moroz, Karavansky, Dzyuba and the others, a fierce pride in calling themelves — Ukrainians!

Yours truly,

(Mrs.) Maria Zaputovich.

Виставка Ждана Ласовського

В неділю 19-го листопада, в Інституті Св. Володимира, відбулося відкриття виставки молодого українського мистця Ждана Ласовського, з Америки. Виставка складалася з 62-ох рисунків — найбільші із них були 8 на 10 інчів. Лиш 4 рисунки були оправлені — решту мистець намонтував на тлі різнокольорової дикти, котра гармонізувала з домінуючим тоном індивідуального рисунка. Жалко, що всі картинки не були в рамцяк. Правда, ціни мусіли б бути вищі, то все ж таки це було б піднесло загальний рівень виставки. Твори виконані кольоровими тушами, т. зв. „фелт пенс", розводненими оліями та акварелями.

Мистець вкладає всю свою уяву в розвиток лінії. Вона є одиноким композиційним фактором в його творах. Ласовського лінія існує на загал в двок видак: нервова нитка, котра тягнеться безперервно в стилі „Доміє" (картина „Вірні" ч. 55), та лінія із різким, коротким почерком у формі перехрещування (кар. „Блискавиця" ч. 14). Інколи мистець тратить контролю над ходом лінії і у висліді вона замотує твір аж до затрачення балянсу картини (кар. „Тіні" ч. 1). Коли ця контроля вдержана (кар. „Вірні" ч. 55), кінцевий результат першорядний. Ця підсвідома деструктивна тенденція проявляється навіть в заголовках, в котрих мистець часто порушує теми руїн, демоліцій та аварій.

Форми, у виді індивідуальник структурних елементів, не існують взагалі, а якщо мають тенденцію існувати то потопають до непізнання в павутинню ліній. Вражає нас факт, що мистцеві бракує вправи в підставовому рисунку. Композиції форм з конкретними, реалістичними темами („Руїни", „Світло ночі", „Статуя") дуже слабі та примітивні. Мистець найефективніше себе виявляє у жанрі абстракту. Стиль його імпульсивний та базований на імпровізації — подібний на загал до роботи Джаксона Полока. „Вірні", картина ч. 55 є знаменитий приклад цього підходу. В таких творах, традиційна ідея центрального фокусу уступає, а око глядача свобідно курсує ритмічними ходами лінії, рівночасно відтворюючи рух мистецької руки в часі його творчості.

Кольорит Ласовського досить слабо розвинений. В рисунках з „Доміє" лінією, кольори існують як атмосферичне тло за сіткою лінії. Добір кольорів часами субтельний (кар. „Разом" ч. 45), а часами стандартний та неоригінальний (кар. „Гарлем" ч. 50). В рисунках з гострими лініями, самі лінії виконані в кольорах т. зв. „фелт пенс", які надають рисункові комерційності. Якщо б цей самий рисунок виконати тушами чи





акварелею, тоді можна б його розцінювати як мистецький твір. Майже 50% рисунків виконані цим невідповідним способом. Мистець, як лінією так і кольорами, виявляє деструктивні тенденції — ніжні гармонії акварель зникають під непрозорим нашаруванням чорнила (кар. „Кипарис" ч. 61). Враження пригноблююче.

Цього самого вечора Ждан Ласовський промовляв на сходинах Клюбу Ґрадуантів. Він є динамічним промовцем з великим за собом слів, та захоплює глядача своєю емоційністю. Одначе, за словами не вдалося заховати недостаточного знання історії мистецтва, про що свідчило явне викривлення фактів. В другій частині свойого семінару, мистець вдало схарактеризував психіку творчої людини: її почування, вагання та стремління.

Після закінчення дискусії приявні мали нагоду оглянути виставку. Багато присутніх, котрі вперше оглядали рисунки Ждана, були розчаровані. Рівень його творів аж ніяк не дорівнював його динамічним та оригінальним ідеям. Ждан Ласовський має великий потенціял оригінального мистця. Він є в стадії інтелектуального та творчого розвитку, який ще не скристалізувався та не знайшов для своєї динамічности відповідної форми.

Хр. Велигорська-Сеньків

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Невже не розумієте **?**

Борис Корнієнко: Молодий Поет

Борис Корнієнко народився 1954 року в Шевченкових Моринцях. Нині працює електрозварником колгоспу і одночасно навчається у вечірній школі. Друкувався в обласній та районній газетах, а також у журналах „Ранок", „Дніпро", „Поезія (4) 1971". Йому було тільки 17 років коли вийшла перша книжечка його віршів, під назвою „Коріння" (вид. „Молодь", Київ 1971).

Короткі вірші — в п'ять, два, а то й один рядок, з невловним ритмом, позбавлені рим, викликають в нашій пам'яті повну безмежної ніжності первісну поезію материнських промовок до немовлят, нагадують колядки і щедрівки, малюють дитячий світогляд і здивування душі перед чудом світу і перед самою собою.

•

Спитала квітка: „Як живеш?..."
Спитав я квітку: „Як цвітеш?..."

•

Стіна не вимовила звуку,
Але ж і ти нічого не сказала.

•

Ставок набрав повні груди води —
Розлився, береги потопив.
І десь далеко-далеко
Сходяться води його...

•

„... Не бійся ближче підійти..." —
Сказала ти у телефонну трубку.

•

Я не виріс поетом,
Я виріс полином гірким.
І з-під джерел землі пухкої
Коріння прадідів моїх
Торкається мене.

•

В ню мить, як дід помер,
Почув,
Як голосно іде годинник.

•

Валяють стару хату,
Валять стару хату,
А ластівка гніздечко мостить,
І щось сумне лелека думає.

•

Зима, як музика.
Весна, як музика.
Осінь, як пісня про літо.

•

В цій криниці вода чиста-чиста, —
Боюсь і словом її скаламутити.

•

Давай поскидаємо черевички,
Поставимо поруч — спочинемо.
А вони хай походять.
(Прощаюся з дитинством)

•

Постою під вікном твоїм,
Так гарно мені.
(Тепло твоє чую крізь скло)

•

Даруйте сю книгу всім,
Хто не знає про себе,
Хай узнає про мене.

MESSAGE FROM THE PRESIDENT

In past messages we have focussed our attention on "building a sense of community" and on how an individual can contribute to it. While the ideas expressed concentrated on the notion of developing our community in Canada, they largely failed to account for the question of our relationship to Ukraine. It does not seem enough to say that what is necessary with respect to our aspirations for Ukraine is to build a sense of nationhood, ie. an expanded form of building a sense of community. Something more needs to be said about Ukraine, and I have devoted this message to that question.

Perhaps it would be helpful for a start to consider the approach of other groups to the same problem. The Franco-Ontario Committee's cultural enquiry of Jan. 1969 posed the problem of the link with a mother-country on the first page of its introduction: "The artistic life of the Franco-Ontarians originates in a culture peculiar to themselves and is perhaps anaemic. Its vigour and development will depend on solutions being found that are in conformity with its "cultural base".(1)

What is meant by "cultural base"? The enquiry defines culture as "a way of being, thinking and feeling. It is the driving force animating a significant group of individuals united by a common tongue, and sharing the same customs, habits, and experiences."

More important is that the enquiry believes "there can be no real cultural life for the French-speaking people in Ontario unless it be clearly recognized that the French way of thinking, the French way of life is peculiar unto itself."

It is of great importance that the enquiry sees the survival of French culture in Ontario only if strong and continuous contact is kept up with Quebec and other French-speaking countries: "In other words, there will only be a French culture in Ontario if increasing efforts are put forth and if continuous exchanges are maintained with the source common to all French culture on the North American Continent. In actual fact this implies permanent communication with the main source of French culture in North America, namely Quebec in the first place, and overseas francophone countries subsequently." (Although the enquiry refrains from stating this, it means, of course primarily France.) In its conclusion, the committee further recommends "that the provincial government maintain and increase its cultural exchanges programs with Quebec, France and other French-speaking countries. While they are catching up on French culture, French-Ontarians will need the "transfusions" represented by exchanges of specialists, tours by theatrical companies and performers, "French culture weeks", and so on."

Where do Ukrainian Ontarians (135,000 in Ontario) go for a cultural "transfusion"? The Free University in Munich? Harvard Chair of Ukrainian Studies? Edmonton Ukrainian Club? Russian-speaking Kiev?

The problem could be posed in another way. Although 80% of all Ukrainian Canadians are born in Canada, about 70% of the total number possess a working knowledge of the Ukrainian language. This is a startling statistic when compared to other nationalities. Looking at figures taken from Toronto's education system one learns that Ukrainians are near the top in numbers of students who state Ukrainian as their mother tongue, but almost bottom when one is counting up the number of students born in their mother country.

TABLE 1
MOTHER TONGUE OF STUDENTS WHO LEARNED ENGLISH AS A SECOND LANGUAGE

Mother tongue	No. of students	% of students
Italian	10,006	35.77
Portuguese	4,036	14.23
Greek	3,278	11.55
Chinese	2,750	9.69
Polish	1,299	4.58
Ukrainian	1,074	3.79

TABLE 2
MOTHER TONGUE OF STUDENTS WHO LEARNED ENGLISH AND MOTHER TONGUE AT SAME TIME

Mother tongue	No. of students	% of students
Italian	3744	25.79
Greek	1316	9.07
Chinese	1222	8.42
Ukrainian	1212	8.35
Polish	1185	8.16

TABLE 3
COUNTRY OF BIRTH FOR NON-CANADIAN BORN STUDENTS

Country of Birth	No. of students	% of students
Italy	7015	26.20
Portugal	3985	14.87
Greece	2382	8.89
China	1614	6.03
Poland	883	3.30
•	•	•
•	•	•
Ukraine	15	0.06

(48th out of a list of 62, equal with Indonesia and just above Syria, Malaya and Ethiopia)

There is a close correlation between the number of students studying English as a second language and the rate of immigration in the case of other nationalities, eg. Italians and Portuguese.

As Ukrainians are the exceptions in all these and similar lists (the only community not experiencing a continuous and substantial immigration from the mother-country) the statistics say something startling and significant about the desire of the community to survive and preserve its language and culture, against overwhelming odds.

While this may well be an oversimplification, it seems to me that the best way to approach the question of the role that Ukraine is to play for us is to see it in terms of its people more than that of a geographic body of land that lies just north of the Black Sea.

Purely and simply, Ukrainians in the world are a nation without sovereignty. Fundamental to the Ukrainian nation's problem is the question of self-determination. The key question for us must always be who dictates the terms and conditions of our growth and development. The question is applicable at the organizational, community and nationhood level. Coupled with this, of course, is the question of the individual trying to develop fully as a human being. The key link between the individual, his organisation, community or nation is summed up in the question of whether he can fully develop if at the same time his nation is being stifled in its growth.

In fact we are struggling in two areas: against Russian chauvinism in the Ukraine and against the no-less unfair chauvinisms in North America.

The Franco-Ontarian enquiry, for instance, welcomes the fact that the Ontario government "Pays supplemental 7% grants to the two bilingual universities in that province, precisely to defray in part the costs of bilingualism. The members of the Committee are of the view, however, that this supplemental expenditure is fully justified when account is taken of the inalienable right of every person to develop his possibilities to the fullest extent, of the enrichment that will be contributed to the arts in Ontario provided there be an original and fruitful development of the French Canadian way of life, and provided that Confederation survive to ensure the parity status for the two "founding groups" of this country. Evidently "the inalienable right of every person to develop his possibilities to the fullest extent" does not include grants to other ethnic groups, not even in its dreams does the Committee see one bilingual Ukrainian University for the whole of Canada, nor is the Committee interested in a Multi-cultural view of Ontario but only in "parity-status" for "the two founding groups" alone.

The all-pervading question of the self-determination of our whole people must immediately call to our attention the conditions under which Ukrainians live here and in the Ukraine. These conditions must be studied, analysed and understood. The Problem in the Ukraine and developments there should be of equal importance. If French Canadians see the survival and growth of their culture as depending greatly on contacts with France and Francophone countries, then how much more should the smaller Ukrainian community, without the "transfusions" of fresh blood brought by a steady immigration, be interested in its homeland, the life, literature, language and culture of its people in the Ukraine.

The preceding remarks have posed the need for close study of the situation in the Soviet Union in light of moral duty. This is not, however, the thrust of this article. I would like to stress the fact that many of the most interesting Western minds who are non-Ukrainian are engaged on research which constantly focuses their attention on the Ukraine and who are developing a lively interest into different aspects of Ukrainian life and culture.

I would like to isolate five fields in which research needs to be done.

1. Recently there has been an enormous revival of interest in mythology and folklore, with the general growing interest in the social sciences and anthropology, following the work done by Claude Leri-Strauss and the Structuralists in France. In this context Ukrainian folklore provides one of the richest fields for analysis in the world with several classic studies already made by Ukrainian ethnographers.

2. Again, a popular movement in our times has been the left-wing idealism in political science. This can learn
perience. The Ukrainian nation has a long history of involvement in left-wing politics, both in Canada, and in the USSR. The Ukrainian influence on the development of radical politics in Canada has never been analysed. Perhaps no other nation has such a long and fascinating history of struggle against oppression this century as the Ukrainians in the Ukraine.

3. Ukrainian literature of the most recent years (that published or smuggled out of the USSR) holds a thematic interest and possesses a technical excellence which deserves close study for its own sake. It is of key significance to the development of the theory of social realism and a fascinating study in modern dissent. The experience of the Ukraine in the 20th century has been at once exciting and deeply tragic and has produced more than one explosion of literary creativity.

4. The Ukrainian tradition in literature has never been fairly voiced or competently examined (especially that of the last hundred years), nor has its influence on other literatures been fairly analysed.

5. Today's Ukraines as a whole — its history of dissent in the last 20 years, its intellectual and cultural ferment deserves close and continuous analysis. Most observers agree that it holds the key to future developments in the Soviet Union and the politics of Eastern Europe and, if the past is any indication of the future, events are moving so rapidly that fundamental and significant changes have to take place within this generation (perhaps within 5 or 10 years).

Lastly I would like to draw attention to the conclusions made by cultural surveys by the other nationalities. As the French population of Canada has realized, legal status is necessary for cultural survival. If the French in Canada stress this point then the Ukrainians must do so even more.

As "Heritage Ontario" Ukrainian Committee points out, the government must recognize as part of its responsibility, that it shares with ethnocultural communities, the responsibility for preserving and developing the languages and cultures of ethnic groups.

Historical circumstances have compelled the Ukrainian Canadian community in the past to rely principally on its own resources. One need only recall the abolition of Ukrainian as a teaching language in 1916 and indeed its further complete banishment from the public schools of the prairie provinces. In some areas the community has acquitted itself well in making strenuous efforts to preserve its language and culture in Canada. The Ukrainians, for instance, publish more newspapers and journals than any other ethnic group in Canada including the French, who rely more on publications from France. This situation cannot last, however. Active government support is necessary for survival in the future.

Another important recommendation embodied in the Ukrainian "Heritage Ontario" Brief is that for the encouragement of Ukrainian studies in higher education. The need for specialists in the language, literature and culture of the Ukrainian people is a necessity for the survival of the community. I have tried to show in this essay how exciting and rewarding as well as how vitally necessary such study could be.

Andrij Semotiuk
in collaboration with
Myroslav Shkandry

1 "A Survey of the Cultural Life of Franco-Ontarians", Ottawa, Jan. 1969.
2. Statistics from "The Importance of Ukrainian Language Study", G.N. Duravetz. Toronto, 1972.
3. "Heritage Ontario" Commission. Ukrainian Canadian Committee.

Everywhere you turn these days, there is an increasing awareness of the key role media plays in influencing one's actions and thoughts. Very few people in the Ukrainian community realize the effect media has on Ukrainians in Canada, and fewer yet realize the potential effects media could have if we harnessed its powers. Media is propaganda. Too often people will think that all media does is transmit information from point A to point B. It does that for certain, but it also radically changes the information it transmits. Different types of media go about their subversive effects in different ways, but we won't go into that in this thrilling instalment. However, suffice it to say that the actual content or "facts" presented are usually the least dangerous, although most obvious parts of the media. Media sells life styles and ideas, not toothpaste. Usually media is a monologue (as opposed to a dialogue, which is what true communication is about), that is a group of select individuals presenting information to a mass audience that really doesn't have a chance to reply or question the validity of what is said. To further augment this, most people believe what they see in film and television, what they hear on radio and what they read in print. The only media that isn't a monologue, where feedback is an integral part of the structure is the video process, a process that has had some experimentation in the Ukrainian community with Video SUSK, although far from enough. However, use of all the media (and when I say "use", I mean knowledgeable use with an awareness of effects, not just any use which unfortunately is to some extent what is happening in our community with some of the people in media) is a prerequisite to our existence and development as a group and individuals.

That is part of the rationale for doing a column on media. Through this space you will have an idea of what is going on in the media and thus perhaps an idea of how it will affect you.

RADIO

RADIO

There are a fair number of Ukrainian radio programs in Canada. Geographically, they range from Montreal to Vancouver and most points in between The majority of these programs are aimed at and run by adults. These include many music, information, religious and particularly in the prairies, "perogy palace" country and western programs. In addition, there are about a dozen "student" programs, many of which provide a fresh and original approach to Ukrainian programming as compared to some of the 10,000 watt museum piece shows on-the air today. Please refer to the chart for more detailed information. As this information has never been collected in one place before, errors and omissions may exist. If this is the case, send your information to STUDENT and the proper corrections will be listed in the next issue. It is interesting to note that many of the "student" programs carry on a tape exchange. If these exchanges were to become more regular, an unofficial radio network might come into existence. At the present moment, most of the "exchanging" involves Kolos Productions of Winnipeg. If you are thinking of starting a radio program in your centre, Kolos Productions is willing to help. Write to Roman Onufrijchuk, the director of Kolos. Another sidelight: film scriptwriter Yuri Mendeluk is the co-ordinator of the four Toronto "student" programs on CHIN.

Denis Hlynka, a professor at the University of Manitoba in Winnipeg, recently completed a thirteen week radio series on Ukrainian classical music on CBW-FM, the C.B.C.'s FM station in Winnipeg. The series was first class in every respect. It might be a good idea to write to your local C.B.C. station and request that they broadcast that series.

VIDEO

VIDEO

To my best knowledge, there is no Ukrainian program on broadcast television although there is one on cable T.V. and a few others in preproduction stages that are aimed at cable T.V. Titka Kvitka, a Ukrainian children's program is the only weekly cable T.V. program. It is shown in the Toronto area, has been running for about a year and won the national cablecasters award as the best children's program in Canada (on cable T.V.). Recently the program was awarded an $18,000 LIP grant (for over a period of 18 months) to finance the part time salaries of five people to do the show. Titka Kvitka is pre-taped and in colour. There is a feature article on the program in this issue of STUDENT.

Students in Saskatoon are going to do two or three video tapes on Ukrainian themes. The programs, produced by the Department of Slavic Studies at the University of Saskatchewan are made possible by a $1,000 grant from the university. The students will be using university facilities and will be working on ½" video tape. The shows will be in colour and the first program is scheduled to be taped in early March on the Ukrainian Folk Ensemble-Yevshan.

Slawko Klymkiw, president of Winnipeg YCK is attempting to put together a weekly cable T.V. program over city's two cable stations.

Video SUSK is still alive and well. The group has been encountering financial and technical problems with the editing of the tapes. Apparently the facilities necessary to edit the tapes for distribution on cable and broadcast television are not available for the right price. If minimal funding does come through, the tapes will be edited for distribution via public showings throughout Canada. There is no problem in securing the appropriate facilities to edit for closed circuit playback. At this moment, the Video SUSK tapes are being held in a secret location in Toronto. A representative sampler tape has been edited and shown on a number of occasions both in Toronto and New York City. In the latter city, the sampler tape was shown at a Ukrainian Video Festival held on January the 20th in a New York Video Art Gallery. At this same festival, the colour computer-generated tapes of Ihor Chomut were shown. More Video SUSK tapes will be shown at this gallery on March 2 and 3. The sampler tape will be available for viewing at the Eastern SUSK-SUSTA Conference which will be held in Toronto, March 16-18

RECORDS

RECORDS

The Kobza album is out in abundance in both Canada and the United States, released by two sources in Canada. Leonid Rudenko, the president of Ottawa YCK released his cut at the end of December; the SUSK album came out a week later. Business must be going well as both parties are considering a second release. Added to this, at least one company in the U.S. has printed the Kobza album and two other Canadian producers have used a few cuts off the Kobza album in their records. Also Boris Dniprowy's Ukrainian Art Society label released another album with a few cuts from Kobza. In late October, Prokip Naumchuk of the "Song of Ukraine" label followed in late November. Zirka Radj, producer of the Ukrainian Students' Radio Program in Toronto and a well known local Ukrainian folk singer will be releasing a 45 in about a month; both of the songs will be in Ukrainian. The title song is CAMOTHICTЬ. Her producer is Orest Hrycayj. Is there any truth to the rumour that Roman Onufrijchuk and Irka Welhash, both of Winnipeg are planning to do an album in the near future?

IMME

UKRAINIAN STUDENT RA

City	Station	Frequency	Transmitting Power	Program Name	Time
MONTREAL	U. of McGill Radio	91.5 FM CABLE	Closed Circuit	N/A	N/A
TORONTO	CHIN	1540 AM	50,000 watts	PLAST	Sat. 11-11:30 a.m.
				ODUM	Sat. 11:30-noon
				MUNO	Sat. noon-12:30
				Ukrainian Students Program	Sat. 12:30-1:00 p.m.
WATERLOO	Radio Waterloo	94.1 Cable	Closed Circuit	N/A	N/A
WINNIPEG	CFRW-FM	94.3 FM	6,500 watts	Ukrainska Fantazia	Mon. 6:25-7:00 p.m.
				Dumy	Mon. 7:05-7:30 p.m.
				Ukrainian News	Mon. to Sat. 6:10-6:15 p.m.
SASKATOON	CKOM	1250 AM	10,000 watts	Ukrainian Themes	Sun. 8:30-9:00 p.m.
	CJUS-FM	89.7 FM	3,800 watts	Ukrainian News	Thurs. 6:30-7:00 p.m
MOOSE JAW	CHAB	800 AM	10,000 watts	Ukrainian Themes	Sun. 4:30-5:00 p.m.
VANCOUVER	CJVB	1470 AM	10,000 watts	N/A	Wed. 8-9 p.m.



Photo: Ivan Fecan

MEDIA

DENT RADIO PROGRAMS

Time	Content	Spoken Language	Live[L] or Taped[T]	Program Address
N/A	N/A	N/A	N/A	Ukrainian Program, c/o U. of McGill Radio, 3480 McTavish St., Montreal. P.Q.
Sat. 11-11:30 a.m.	Music, information, PLAST events.	Ukrainian	T	PLAST Ukrainian Program, c/o CHIN Radio, 637 College St., Toronto 4. Ontario.
Sat. 11:30-noon	Billed as a students' program, but run by adults. Music, religious, information.	Ukrainian and English	T	OOUM Ukrainian Program, Mr. Peter Rodak, c/o CHIN Radio, 637 College St., Toronto 4. Ontario.
Sat. noon-12:30	Music, information, interviews, MUNO [UNF] events.	Ukrainian and English	L	MUNO Ukrainian Program Mr. Taras Mycyk, c/o CHIN Radio, 637 College St., Toronto 4. Ontario.
Sat. 12:30-1:00 p.m.	Music, information, interviews, university of Toronto students' club events.	Ukrainian and English	L	Ukrainian Students' Program, Ms. Zirka Radj, c/o CHIN Radio, 637 College St., Toronto 4. Ontario.
N/A	N/A	N/A	N/A	Ukrainian Program, c/o Radio Waterloo, Bauer Warehouse, U. of Waterloo..
Mon. 6:25-7:00 p.m.	Ukrainian music program: ranging from folk, thru classical to contemporary.	Ukrainian	T	Kolos Productions, P.O. Box 1084, Winnipeg, Manitoba, R3C 2X4.
Mon. 7:05-7:30 p.m.	Public affairs, cultural program.	English	T	
Mon. to Sat. 6:10-6:15 p.m.	Coverage of Ukrainian events in Canada and abroad.	Ukrainian and English	T	
Sun. 8:30-9:00 p.m.	Music, commentary.	English	T	[Producer]: Ms. Lisa Lys, #212-1311 Temperance St. Saskatoon. Sask.
Thurs. 6:30-7:00 p.m	Ukrainian news in Canada and abroad.	Ukrainian	T	
Sun. 4:30-5:00 p.m.	Same program as on CKOM	English	T	
Wed. 8-9 p.m.	Not really a students' program but students are welcome to help with production and content.	N/A	L	Ms. Marusia Spolsky, 211-1065 Pacific St., Vancouver 5. B.C.

N/A - not available at time of publication



Ms. Olya Zahrebelna, host of the Ukrainian Students' Program in Toronto, and Queen of the Ukrainian Press Assoc. Ball.

PUBLICATIONS

PUBLICATIONS

"Ferment in the Ukraine" will be published in the United States in paperback form by Yarko Koshiw; it will be distributed in Canada by SUSK.

This summer, Stefan Tur, a New York photographer travelled across Canada to research and start a picture story on Ukrainians in Canada and the U.S. Some of the first results of this work are featured in the winter issue of the New York Students' Hromada publication NEW DIRECTIONS. It is well worth a look. You can obtain a copy of this magazine for fifty cents from National SUSK in Toronto or by writing directly to: NEW DIRECTIONS, c/o New York City Ukrainian Students' Hromada, 140-142 2nd Ave., New York, N.Y., 1003. Another worth reading is LETUCHE VIKONCE, a new paper published by a group of students in Cleveland. The price is one dollar and it is available from National SUSK or by writing to Mike Migielicz, 5968 Stumph Rd., Parma, Ohio, 44134, U.S.A.

FILMS

FILMS

Canukr Films of Oshawa will be resuming the filming of their third Ukrainian feature film "Marichka" in the spring. The film had to stop production when the snow and cold came unexpectedly early this fall, since much of the action takes place outside. A complete Hutzul village was built on the studio lot. "Marichka" is budgeted at one quarter of a million dollars of which $80,000 is the investment corporation designed to help develop the Canadian film industry. This is the first time that the CFDC is investing in a film whose spoken language isn't French or English. "Marichka" will be shot in 35mm Eastmancolour with an all Canadian crew, studio and talent. Canukr's previous film productions are "Cruel Dawn" and "I Shall Never Forget".

The National Film Board will also make a "Ukrainian" film this year. The film tentatively called "Nasha" is being made through the Film Board's multicultural program; the spoken languages in the film will be English and Ukrainian. All films in the NFB's multicultural program will attempt to portray the reality of Canada's ethnic groups to the rest of Canada. "Nasha", a half hour dramatic film will be about the problems encountered by an active Ukrainian marrying a non-active Ukrainian. The film, written and directed by Slavlo Krepakevich will be shot on location in Winnipeg and Yorkton in 16mm colour. Shooting is expected to begin in a few weeks.

ASSORTED GOODIES

ASSORTED GOODIES

During the weekend of December 15-17, a Ukrainian-Canadian Culture Conference was held in Winnipeg by National KYK. The purpose of the conference was to obtain ideas on the theme of the preservation and development of the Ukrainian-Canadian culture via music, theatre, dance and media. The conference, financed by a grant from the Federal Multiculturalism program had delegates from across Canada. The main recommendation of all sections of the conference was that KYK establish an advisory board and council on the arts. It seems that a Ukrainian Canadian Arts Council (does the name sound familiar?) set up by KYK might become a reality in the near future. The extent and function of this council are not yet known. The rest remains to be seen.

Ivan V. Fecan

If errors or omissions exist, write to STUDENT.

ТІТКА КВІТКА

„У Тітки Квітки" це в Канаді перша телевізійна програма для дітей в українській мові. „Телемайстерня Квітка", що підготовляє цю програму, була зорганізована у січні 1972 року. Група матерей, котрі завважили потребу такої програми, зорганізували її завдяки Ґрийтам Кейбел. Ціль програми є: закріпити в дітей головно дошкільного віку, знання української мови і культури, та помогти цим малятам виплекувати пошану до всего українського і виробляти у них почуття своєї власної вартости.

У програмі виступають: Тітка Квітка з трьома маріонетками, Брисько, Сміхун і Зеньо Змій, що стереже світ казки. Разом вони граються, співають і читають казки в домі Тітки.

Програму наразі можна побачити кожного тижня у нижче подані дні:

Ґрийгам Кейбл	CH. 10	Четвер	7.00 год. веч.
		П'ятниця	7.00 год. веч.
Кібел Кейбл	CH. 10	Понеділок	6.30 год. веч.
Маклейн-Гантер Кейбл	CH. 10	Четвер	5.30 год. веч.
Метро Кейбл	CH. 10	Четвер	7.00 год. веч.
Роджерс Кейбл	CH. 10	Понеділок	6.00 год. веч.
Йорк Кейбл.	CH. 10	Четвер	6.00 год. веч.

— За *Дарію Даревич*
Таня Джулинська







SUSK-SUSTA CONFERENCE

This month, March 16-18, Toronto will host an Eastern SUSK Conference as well as a joint SUSK-SUSTA executive meeting. Topics under discussion will be: government funding for summer projects, C.B.C. action, reports from the National Executive and Club Presidents, etc. More specifically, discussion in the joint SUSK-SUSTA executive meeting will center around the possibilities of work that might be carried on together and the upcoming CESUS Congress. CESUS is an international Ukrainian students' organization with representatives from Canada, the U.S., Germany, Italy, Britain, France, Belgium and Australia. CESUS is a unique organization in that the common denominator of all delegates is the fact that the only language they can communicate in is Ukrainian. The discussion on CESUS will involve extensive planning on the upcoming CESUS Congress. After the main discussions, four workshops will be held on multiculturalism, radio, video and newspapers. For a more detailed outline of the planned activities, please check the schedule below.

PROPOSED AGENDA

PROPOSED AGENDA FOR THE SUSK-SUSTA CONFERENCE

Friday, March 16, 1973

11:30-12:30 . . . billeting of conference participants, lunch
12:30-3:00 . . . reports from the National Executive and Club Presidents. Copies of reports should be submitted beforehand.
3:00 . . . short coffee break
3:30-5:30 . . . financial report from the National Treasurer. Discussion of SUSK finances, club dues, grants [OFY, LIP, Multicultural], Kobza record, "Ferment in the Ukraine".
5:30-6:30 . . . supper provided
6:30-8:30 . . . discussion of SUSK fieldwork project, CESUS Congress, SUSK Congress, multicultural and organizational manuals.
8:30 . . . coffee house at St. Vladimir's Institute.

Saturday, March 17, 1973

10:00-12:00 . . . meeting of SUSK and SUSTA executives. Topics for discussion: CESUS, student trip to Israel, student exchange.
12:00 . . . lunch
1:00-2:00 . . . continuation of SUSK-SUSTA MEETING
2:30-3:00 . . . coffee break
3:00-6:00 . . . workshop on multiculturalism
6:00-7:00 . . . supper
7:00-8:30 . . . workshop on fieldwork
9:00 . . . social evening at Chez Moi, organized by YCK Toronto.

Sunday, March 18, 1973

12:30-1:30 . . . workshop on newspapers
1:30-2:30 . . . workshop on radio programs
2:30-3:00 . . . coffee break
3:00-4:30 . . . workshop on video
4:30-5:00 . . . summation on Conference

Tarnopolsky Leaves York Vice-Presidency

Walter Tarnopolsky has resigned as vice-president for academic affairs at York University after only five months in the top administrative post.

The 40-year-old former dean of law at the University of Windsor is expected to remain at York as a Law professor.

Because of a shortage of students this fall, York was forced to slash $2.4 million from its $41 million 1972-73 budget and will run a deficit of $705,000.

York's financial problems and all of its operations are being examined by a university committee — commonly referred to as the "crisis committee" — which has spent countless hours in meetings over the past six weeks.

One York professor said that the committee, set up by the senate, has taken over much of the authority of the university president and consequently the vice-president has been left with even less authority.

Tarnopolsky, 40, a respected lawyer and academic, came to York July 1, succeeding Dennis Healy, who left in 1970 to become president of Bishop's University in Lennoxville, Que.

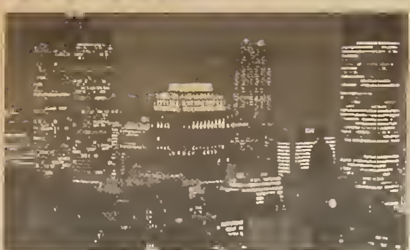
Tarnopolsky has degrees from the University of Saskatchewan, Columbia University and the University of London. He articled in Saskatchewan and taught there, at the University of Ottawa, and at the Osgoode Hall Law School before going to Windsor in 1968.

Tarnopolsky is viewed by many as being the most probable person to become Canada's first university president of Ukrainian heritage.

Through a Glass Darkly

I am what you might call an "easterner". In other words, I have lived the majority of my life in a point east of Thunder Bay, namely that great metropolitan city of Toronto. For the past two summers I have fieldworked for SUSK in Western Canada. I do not profess to understand and know the West; having lived in Toronto for twenty years, naturally my views of the West are "through a glass darkly" as Bergman would put it.

Living in Toronto is a unique experience. Living in Toronto and being Ukrainian is another unique experience. The city has a population of about 2¼ million of which 85,000 are of Ukrainian descent. In a city of this size, most ethnic groups tend to live in distinct geographic sections, for example, practically every second shop between Jane and Runnymede is Ukrainian owned, there is a Chinatown, a "Little Italy", a "Little Poland" and even a sector called the Banana Belt where there is a majority of West Indians and Negroes. Toronto is not really a city in the true sense of the word, it is simply a place where groups of people have come to live. There is no other alternative; one must exist in some type of group to exist at all. In Toronto one becomes accustomed to move and to move fast. People are competitive and basically self-centered; the stress is on the individual and taking time out for another person is considered a foolish error in the race to win. What one wins is yet another matter to consider. These are perhaps rather large generalizations to make, yet in describing the character of a city one must do so. It is an accepted fact that there are many individuals and groups who do not fit into this mould.



Ukrainians in Toronto, as any other ethnic group, must work doubly hard in order to "make it", as in a certain respect they do not start the race until all the other competitors have taken off. Consequently, one finds many Ukrainians who are WASP aspirants, who have sold out their principles and culture for materialistic gains. Manipulation of others and especially of your fellow Ukrainian is quite common, and as T. S. Eliot says, putting on a "face to meet the faces that you meet", is truly a reality. Much of the urgency to succeed in Toronto, as it is in any other place, is economically based. The majority of Ukrainians were quite poor when they first came to Canada. Being "successful" in our society is equated to being wealthy. Consequently ethnic culture is subjucated to dollars and cents. In other words, the culture is valuable only when it has been accepted by society in monetary terms. The Ukrainian in Canada often loses sight of the human element in his obsession to earn and make more money. The culture gets lost, distorted or perverted somewhere along the way.

In one sense, it is harder to "make it" in the East than in the West. There are a number of reasons for this. First of all, the majority of Ukrainians in the East are immigrants or first generation; they are still considered "foreigners" in some circles. It is difficult to establish yourself in a predominantly Anglo-Saxon society when you still have a European accent. On the other hand, in the West the majority of Ukrainians are second, third or fourth generation. The Ukrainian Canadian is an accepted fact, as he's been around for seventy-five years or more, and the history of the Ukrainian settler opening up and developing the West is a well-versed legend. There are many more possibilities for upward political mobility in a province like Saskatchewan or Manitoba as presently exemplified by the number of Ukrainians in influential cabinet positions. In the East it is considered fortunate if a Ukrainian happens to make it to any political position. The opportunities, politically speaking, are there to be found in the prairie provinces, while in Quebec or Ontario there is a fine and distinct line beyond which there is no trespassing. There is much more competition in the East than in the West, simply because there are more qualified people in specific areas. Toronto has become a huge drop-in centre for artists from all over Canada because the opportunities and resources for development are there. Perhaps this is one of the reasons that the West and indeed the Maritimes resent the East. Energies and resources of creative people from all across Canada are often exploited to feed metropolitan appetites in the East.

Does the West resent the East? As an easterner, I spent two summers in the West, respectively in the provinces of Manitoba and Saskatchewan. Too soon I discovered that there was a very definite hostility and resentment towards easterners. The fieldworker who came into a western town or city was labelled as an eastern chauvinist, pretentious snob, pseudo-intellectual, etc. This label was affixed regardless of the individual's personality, goals or ideals. Again I must emphasize that I speak generally, as this was not the case all of the time. However, I must admit, that much of the criticism directed towards the easterner was justified. Easterners when dislocated from their natural environment tend to become somewhat patronizing and condescending to others, particularly to the "poor westerners" who they think of as "uncultured, provincial and small-townish", that have to be informed and educated politically, culturally and socially. It brings to mind the myth of Prometheus, who brought the gift of fire and light to those who sat in perpetual darkness. Small wonder that easterners, even well-meaning easterners are looked upon with mistrust. However, it is not strictly a one sided argument. Often, honest and genuine intentions of the easterner are misinterpreted as personal ambition. Too often preconceived value judgments not founded in reality, are detrimental to the development of both groups. Misconceptions are based on cliches, a lack of communication and a lack of understanding. Personal conflicts and petty differences are exaggerated and in time become untrue generalizations. One group, as the other, becomes defensive of his own territory. Consequently, a vendetta of sorts is conceived and carried on by members of both "yours" and "ours". This is presently best exemplified in the East-West conflict found in the organization SUSK, a national Ukrainian Canadian University Students' Union. There is talk of an East-West split, there is talk of a "peasants' revolt" by the West from the "oppressing forces" in the East. It all seems somewhat melodramatic if not ludicrous. True, there are basic differences of opinion and concrete reasons for resentment on both sides, but it really boils down to a lack of communication, and a stubborness to understand one another. Another factor to be considered is the conscious and perhaps sub-conscious envy one group has of the other, based on the ever fluctuating principles of a love-hate relationship.

However, the dichotomy between the East and the West does reside on some very tangible and concrete differences. This applies not only to Ukrainians but all Canadians in the East and in the West. The East has more power, politically and economically; this is a reality. Moreover, the environment and socialization processes for both groups are quite different, therefore the different and varied orientations



to life and priorities in life. Toronto is basically a cold and unfriendly city, as even Torontonians would admit. It is a place where one has to adhere to the maxim of "it is what you make it". In comparison, I found western cities and the people in the West to be much more friendly and responsive to the needs of the individual. There is a feeling of belonging; the pace is considerably relaxed than in the East, the people seem less neurotic. While in Toronto one works from nine 'til five and "lives" on weekends, in Winnipeg one "lives" all of the time. In the West, there is a definite contentment seen in the people, their work and accomplishments. Perhaps it is the closeness one finds with nature. As Ms. Kostash writes:

And maybe, prophets of God have always moved more easily in the prairies of the West than through the streets of civilized cities in the East, because, out here, the sky holds the whole earth in one vast, blue embrace. -2

I will never forget my first prairie sky, it seemed so large and vast, I felt so small. I'll never forget hitching on the Trans-Canada between Saskatoon and Regina with the wind behind me and nothing in sight but wheat fields and the occasional grain elevator, eating perogies in a Ukrainian restaurant in Wadena owned by the only Chinese family in a town that was 90% Ukrainian, meeting a Ukrainian motorcycle gang in Preecville, the old abandoned Orthodox and Catholic churches, the deserted and silent cemeteries, monuments to a people that had once passed before, stories of Ukrainian witches in Hafford, the legend of "Kid" Krawchenko, the Ukrainian version of Bonnie and Clyde, the living history of generations of Ukrainians who had literally opened up the West and created a unique and beautiful culture of their own. What is there in the East to compare with this? How utterly absurd for a first generation Ukrainian born and raised in the East, to go into a place like Mundare or Canora or Dauphin and tell the Ukrainian people there that they are not politically aware or that they do not have the "right" social perspective and awareness.

The dichotomy between the West and the East will always be there. The only thing that remains is that we try to be a little more tolerant of each other and stop trying to impose our own life styles on others. As the Beatle's song goes, "Let it be".

Halya Kuchmij

1. Eliot, T. S. The Love Song of J. Alfred Prufrock
2. Kostash, Myrna. Through the Mysteries of Western Resentment Saturday Night, Jan. 1972.

CITIZEN ETHCO: A FANTASY

In the beginning, there was Kolos Productions, and on the Kolos "board of directors" sat Rocky Oseledec, Anton Osaredok, and Lucky Laban. Then, into the scene comes Ethco, which at the present time produces and markets the infamous "Borscht" and "Molson Ukrainian" T-shirts and posters, as well as other goodies. Both organizations are headquartered within the confines of the Winnipeg city limits. Now, just who do you think are three of the four "directors" of Ethco? Rocky, Anton and Lucky? Good guess! That's ten points! My, my, what active boys.

Now apparently Ethco is doing very well these days, with a reportedly quite healthy bank account. It won't be long before Ethco's eyes start wandering away from small, medium, and large T-shirts to bigger and better things. They will start going after ethnic advertising contracts for businesses and festivals. They will make designs and posters and radio commercials. They might start to get interested in broadcasting too. Maybe Kolos might become part of Ethco. Of course, with the amount of broadcasting work that go-getters like Ethco will have they just won't be able to rely on Kolos' access to the CFRW studios. They would have to do nothing less than build their own modest studio that will be placed beside their very own active off-set press. Then, of course, they could really get into production and start hitting something like the educational markets with materials about Canada's ethnic groups. These materials would be in the form of pamphlets, audio tapes, video tapes and maybe even films. Then they could even do children's books on the same topics.



Success, fame, and fortune would soon be in sight. Our boys would be able to move out of their dreary apartments and into houses of their own, that Ethco would hold the mortgage on. (You see, a division of Ethco also went into the real estate business and started selling and renting houses in the Ukrainian districts of Winnipeg, Dauphin, Gardenton, and yes, Yorkton, Saskatchewan. They are rumoured to be soon making the move to break into the Italian market!) Well, money makes money. Soon a new broadcasting station CUKR-FM would be established in Winnipeg by The Ethco Corporation. Then a record company to supply CUKR with all sorts of ethnic music. Many stars would be made. Then grain elevators, farm equipment, rent-a-car companies and mines, even the sky wouldn't be the limit, for they would invest heavily in television space satellites. This fine corporate citizen would be proud and pay its taxes every year diligently. And if the government civil servants were good boys and girls, The Ethco Corp. would send along a "bonus" with their tax return. The Ethco Corp. would contribute unselfishly to organizations like KYK, which in turn would spend part of the money in commissioning statues by Leo Mol to the Ethco Corporation. At all Bukovynian weddings, the bospodar would get up and say:

Three cheers for Citizen Ethco!!!
Hip, hip, horray!!!
Hip, hip, horray!!! Hip, hip, horray!!!

What wonders!

Of course, this could probably never happen, but if it ever did, to think it could happen to our boys, and in Winnipeg yet!!

— Captain Varenyk



John Kolasky: Look Comrade — The People Are Laughing $2.50, Peter Martin Associates

John Kolasky's latest book is a massive collection of underground political jokes, riddles, anecdotes and cartoons from behind the iron curtain.

In his introduction, Kolasky states that where criticism of the established order is a crime, humour is one of the foremost weapons of the masses. Nor is this form of attack without its consequences in the Soviet Union: the present punishment for relating anecdotes is three years in a labour camp. In its tragi-comic vein, Kolasky's book seems to follow in the tradition of so-called "black humour" which has become very widespread in the West since the 1960's. This new type of satire mixes fantasy with reality, farce with terror and impersonal cynicism with deep concern and involvement. In the West, "black humour" is regarded as a response to the irrationality of the modern world. For the individual, it represents a defense against the tragedy of the human condition; for society, it represents a protest against a world ordered and activated by the impersonal forces of science and technology. Behind the iron curtain, "black humour" also represents a defence against the tragedy of the human condition, but it is a condition which is much more terrifying.

In reading Kolasky's book, laughter often rises to the peaks of hilarity — but it soon falls to the depth of pity and dejection. Satire — formerly an optimistic form of humour aimed at the correction of man, now seems to be a way of dealing with hopelessness, frustration and/ or cynicism. The distrust one has for one's own neighbour and the terrifyingly real arrests for thoughts not deeds are poignantly illustrated by the following joke:

Two East German policemen standing guard near the wall dividing Berlin:

"What do you think of the regime?" asked the first.
"The same as you" the second replied.
"In that case, it is my duty to arrest you."

Party leaders and top-ranking officials are not spared the bite of the people's satire:

Question: What is the difference between God and Brezhnev?
Answer: God is unlimitedly merciful and Brezhnev is unmercifully limited.

Economic, social, political and cultural problems are all equally satirized. The ruthless economic exploitations of various satellite countries is revealed in the following joke which appears in various countries with different variations:

Fair Exchange

from Ukraine: The Russians take our coal, our steel, our oil, our wheat, our workers, and give us their laws, their language, their officials, their labour camps, their prisons and their police.

Tragedy is turned into wise comedy in riddles about recent events:

When Russian tanks, part of the Warsaw Pact forces commanded by Marshal Grechko invaded, they attacked the National Museum in Prague, leaving it scarred and defaced. On the occasion the Czechs asked:

"What is the name of the artist who redecorated the exterior of the National Museum in Prague?"
—"El Grechko".

Perhaps even more forceful than his last book. Two Years in Soviet Ukraine, John Kolasky's **Look Comrade — The People Are Laughing**, follows the old and successful precept of both delighting and teaching the reader.

Irka Makaryk

John Kolasky is the author of two books: **Education in Soviet Ukraine** and **Two Years in Soviet Ukraine.**

The Edible Woman

Power Politics by Margret Atwood, Anansi Publications: $2.25

Margret Atwood is definitely one of Canada's most edible poets. She is concerned with life in a piecemeal fashion and this concern manifests itself in the way she writes:

WE ARE HARD ON EACH OTHER
AND CALL IT HONESTY,
CHOOSING OUR JAGGED TRUTHS
WITH CARE AND AIMING THEM ACROSS
THE NEUTRAL TABLE.

Her concern is focused on her awareness of her position in society as a woman and as an individual. Her poetry probes the depths of self and the relationship of that self to others:

THE THINGS WE SAY ARE
TRUE; IT IS OUR CROOKED
AIMS, OUR CHOICES
TURN THEM CRIMINAL.

Outside of the somewhat paranoid leanings in her poetry, technically speaking her poems are very well written. They are tight, cohesive units that take conceptions and misconceptions and tie them into a whole. Atwood writes:

OF COURSE YOUR LIES
ARE MORE AMUSING:
YOU MAKE THEM NEW EACH TIME.

THERE IS A FAINT POP, A SIZZLE
AND THROUGH YOUR OWN SPLIT HEAD
YOU RISE UP GLOWING.

Each poem takes a relationship, an idea or a feeling and tears it apart, exposing it like a sore to fresh air. Slowly the sore heals, only to be reopened and bleeding with each new poem.

Unfortunately, when Margret Atwood turns away from poetry to prose, you find yourself wondering how such an imaginative poet can write such dull books. The book in particular that I am talking about is The Edible Woman, one of the worst books I have read. Basically it portrays the dilemma of a university graduate who is disillusioned with life. However interesting this type of literature might be if taken from an existential or Hessian point of view, Atwood makes it very dull. She dwells far too long on the trivia of graduate life and not long enough on the feelings or ideas that evolve from this type of existence. Atwood gets caught up in this trivia far too much and consequently her book becomes boring and rather dull.

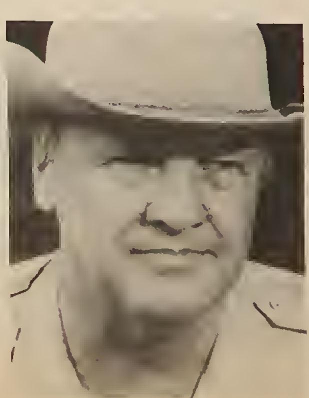
Margret Atwood's poetry is very good and I would recommend it to everyone and anyone, but of her prose, that I reserve for the torture of students of Canadian literature.

Bohdan Chomiak

• All poetry selections are from Power Politics by Margret Atwood.

"СПАСІННЯ" ("ДЕЛІВЕРАНС")





Один з найбільш популярних фільмів в Торонті це є „Деліверанс", головними акторами які с Джон ними акторами якого є Джон Войт і Бурт Ренолдз. Четверо молодих американських комерсантів починають прогульку канойками через ріку Кагулавасі в штаті Джорджа в США. Ця звичайна прогулька перемінюється в кошмар. Один з них є зґвалтований божевільними мешканцями тих дільниць, так званих „гілбілліс". Другий є вбитий. Третий випадково є ранений. Четвертий полює за вбивцем свого товариша, який вспів втікти від першої похмурої зустрічі і в черзі його вбиває стрілою. Злочини залишаються невиявленими і ті, котрі лишаються живими, вертаються додому до своїх родин.

Джемс Дикий, письменник книжки „Деліверанс", є в першій мірі відмінний американський поет. В своїй книжці він вмів словами схопити і вповні передати красу й велич природи. Фільм, на основі книжки, на жаль це не віддзеркалює. Хоча акторська гра є цілком задовільна, розвиток особистих характерів, особливо особи Луіса (Бирт Ренолдз), є незаокруглена і в багатьох випадках лишає глядача розгубленим. Головна ціль фільму виявляється у розвитку подій огидних злочинів. Хоча певні сцени стають надзвичайно страшними, глядач не може себе відокремити від акції й стає розстроєним. Несамовитий характер „Деліверанс" стас символічним характером наших часів.

Мимо цього, „Деліверанс" відрізняється від інших фільмів з подібними тематиками — наприклад „Валачі Пейперс" і „Де Ґодфадер" — тим, що в останній сцені, Ед (Джон Войт), коли вертається додому, пробуджується зі сну в страшнім поті — сумління не дає йому спокою. Тим „Деліверанс" нам відповідас.

Христина Туркевич

Great Love Stories Re-Written

Reprinted from Bazaar

By Eugenia Sheppard

Marguerite would take the pill, if it were today, and tiva to enjoy the jewels that Dr. Feustus geve har. With all those chains and brecelets she would be welcome at the great internetional partias. Camille would be cured by a shot ot anti-tuberculosis serum. She would outlive Armand, collect his insurance and take off for a new life of her own in a little place at Palm Beach. Aida would get rid of the wicked king and princess by denouncing them as racists. She and her lover would leava in triumph to be lionized by society. She would become a top fashion model.

Don Juan would be in trouble. Tha great seducer wouldn't find the girls quite the same.

"I don't understand them," says his modern prototype, a forty-five-year-old bachelor with two divorces behind him. "As I grew up, I seemed to be surrounded by adoring women. Sacurity was believing they all loved me."

Women, he hes discovered, are no longer playing the old, familier rules of the love game. "They're pertectly willing to have a love affair, but they used to stert talking, or at least hinting about getting married right away. They don't seem so much interested in getting married now. They are beginning to take love the way a man does. It doesn't seem right."

Even worse tor poor Don Juan, thare are some girls who no longer blindly accept any kind of physical love as the world's greatest gift to women. "I keep feeling they are making a critical appraisal ot my sexual performanca. Thay seem to be watching the whole thing trom a distance. I find it nerve wracking."

A younger bachelor is jumpy as e cat in the presence of any girls connacted with the liberation movement. "I was going down in an elevator with some of tham. I felt myself breaking into a cold sweat as we came naar tha main floor. I was brought up to be polite, but I was afraid it I let tham go out first thay would scream male chauvinist at me. Finally, I walkad out first and got away as fast as I could."

Instead ot meeting a romantic death at the hends ot some jilted lady or jaalous husband, today's Don Juan could become a neurotic or else repair his ego by m.c. ing a masochistic T.V. program with a nation-wide hook-up.

If it were now, Romeo and Juliet would get eway from their quarrelsome tamilias quite easily and bunk together in some college dormitory. If there had to be a tear jerkar ending, one of them could be knocked off in a campus riot.

More likely, though, Romeo would evantually get around to marrying his sweetheart with a soliloquy like this: "I lika a girl with a mind ot her own. It makes coming home in the evening mora interesting. A girl who is just adoring becomas boring. Up to a certain point she is welcome to have a job of her own. I am willing to help with the housework, but only a little bit."

It it were today, they would write their own marriage lines and read tham at an earth service with a tin wedding ring from a Crackar Jack box. They would become vegetarians and live happily near their own truck garden talking sometimes, without animosity, about their square, rich familias.

I tell you, the great love stories are lagging behind the times, it not completely out of date.

Ninth Summer



In the month of December, 1972, the CBC showed a half-hour play by George Ryga entitled "Ninth Summer". The plot revolved around the relationship between a nineteen year old boy and an eighteen year old girl in rural Western Canada. The production was typical CBC quality, in that one always felt on the outside and not totally drawn into the action. Despite the CBC's efforts however, George Ryga succeeded in capturing on film what the Ukrainian community undergoes each time someone marries into that community. In the present work, a man of Scottish background with education, whom "even the reeve calls Mister" wants to marry Helen, the eighteen year old Ukrainian girl. The most memorable scene in the play is the engagement party hosted by Helen's parents. Her fiance becomes so drunk, that his finely finished veneer of politeness and tolerance of Ukrainian values and indeed the Ukrainian people, disappears, revealing his condescending attitude towards Ukrainian people. Ryga presents this point extremely well, not overstating the case as many a Ukrainian chauvinist would.

I was going to end this by congratulating the CBC for airing such a programme. But, on second thought, when one considers the CBC's emphasis on such Canadian themes as "Elizabeth R" and the idiotic "Whiteoaks of Jelna", contrasted to the almost total neglect of contemporary themes and writers, well, dear reader, you figure it out.

Radomyr Kripak



WAR

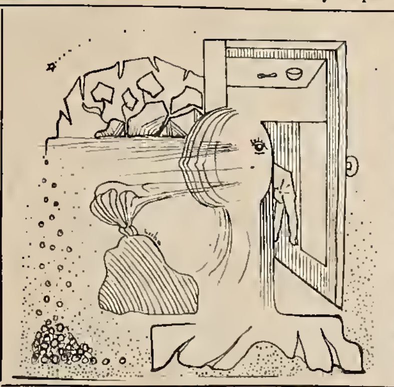
The war will plant painful roses
in the fertile topsoil of bodies,
and the stubborn gardeners dressed in white
will trim the overgrown hedges of bones.

But no one will shed tears
for these days wasted like years in school.
No one will want to remember
how he didn't want to get up in the morning.

The machines of events, with cogwheels of hours,
will devour person after person,
to process them, and, out of the ore of their death,
as a gram of uranium, from tons of earth, to
extract one instant of life.

George Tarnawsky





MAN DIES

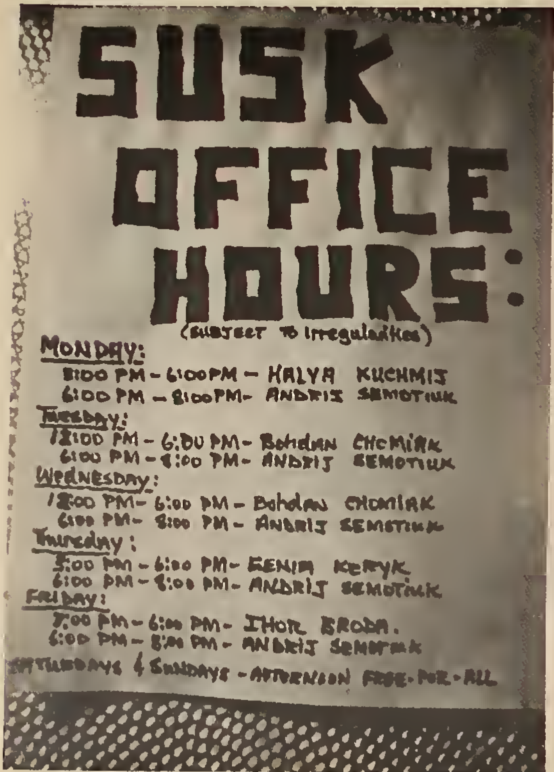
He turns away from his
hands, as if from friends that came
to visit him and soon
will leave the room, as if
they were pictures, he removes the traces
of interest in the outside world from his
cheeks, vertical, like
walls, like bed linen which
has to be washed, he ties up
his breath in a large bundle in his
chest, he sweeps off his
eyes their glitter and even part
of their color, as if many
small objects off a
table, he forgets all
pains and pleasures which
he had been through, like problems which
he had finally managed to solve, once
more he looks around his body, as if around
an empty room, and goes out by
the door through which nothing and nobody
passes.

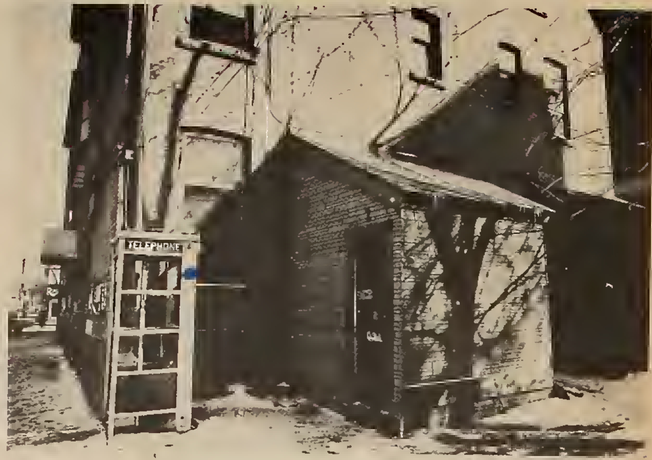
Close by, even if behind
the wall, stones go on
blooming with their blossoms
which never wilt but also never
grow, and on the cracked
rock of the sky a star crawls
somewhere, red
and feeble like an ant.

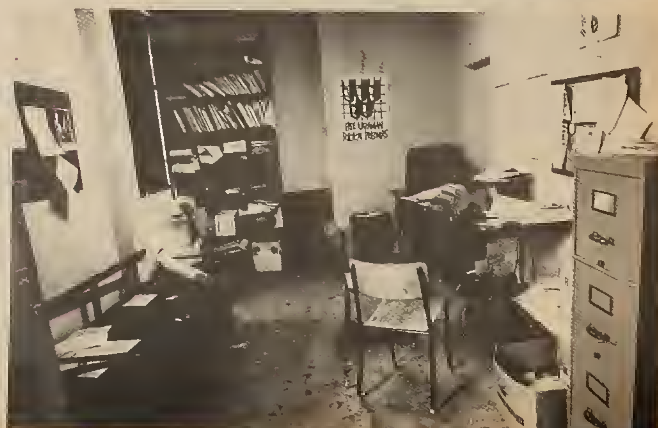
George Tarnawsky

Ukroinian-born (1934), George Tornowsky came to the USA in 1952 where he received his degree in electronics in New York. He is presently working in the field of cybernetics speciolizing in IBM tronsloting. A foremost ovant-gorde poet-writer in contemporary Ukroinion literoture, G. Tornowsky hos published nine collections of poems ond one novel: "Life in the City" (1955). "Afternoon in Pough-keepsie" (1956-1958), "Idealized Biography" (1962), "Memoirs" (1963-1964), "Without Spoin" (1966-1967), "Ye-Ye Songs" (1967), "Questionnaires" (1967-1968), "Wine ond Pus" (1960-1967), "Poems obout Nothing" (1968-1970). His novel "The Roods" wos published in 1961. Selection of poems "Poems About Nothing ond Other Poems on the Some Subject" (1955-1970) wos published by the New York Group in 1970. He hos written five novels ond o collection of stories in English ond olso tronslotes Sponish. In 1967 he published Ukroinian tronslotions of Federico Gorcia Lorco ond hos tronsloted other Sponish poets os well.

THE SUSK OFFICE







Photos: Ivan Fecan

WESTERN RESENTMENT

(cont'd from page 3)

Another part of the process was to understand that the very defence of the legitimacy of a regional culture in the face of such forces is a radical act in itself. And, finally, the realization that nobody can say nothin' nohow about revolution and changes until he understands where he came from.

In 1909, Peter Svarich (my great-uncle), among others, organized a convention in Edmonton of Ukrainian groups in Alberta. Not just any old Ukrainian groups, however. "Socialist windbags," "loudmouths and rogues" were not welcome. Religious matters were not to be discussed but a "careful scrutiny of condibons" in Alberta were. What these conditions were, in 1909, I don't know. No one has ever told me the story.

Where most of us came from in the West was the pioneer experience. We are farmers' children. Even if we've never seen a cow in our lives, the fact remains that we are who we are, where we are, because our parents or grandparents came to these acres of black soil and farmed them. Uprooted trees, built sod huts, planted potatoes, gave birth to fifteen children and died as beaten, withered, scarred and poor as any peasant in Europe. Just so I could grow up in a prairie city and be petit bourgeois. As Allan Stein says:

"In order to make any kind of massive social change in the West, we have to reconstruct a culture. To do that, we must understand our history, interpret it and play it back. That will never be possible in Canada until the media, for a start, are decentralized. And put into the hands of the people who live within that culture. You are the content of your own film."

Farmers and small-businessmen and plain, pinch-faced women with many children came into town on Saturday and, I suppose, in those days Jasper Avenue was just another Main Street only bigger. Ukrainian pensioners hung around the main floor of Eaton's, holding paper shopping bags and wearing black babushkas and rubber galoshes. There was one parking garage, a Waffle Shop and one bookstore; the Edmonton Art Gallery was located in an old house. There were Chinese restaurants, an Italian one, a steak house and an espresso coffee joint where the best minds of my generation first learned about their hipster souls. Respectable families, when they did go out for dinner, went to the hotel restaurants, usually the King Edward, but for celebrations to the CPR's Macdonald Hotel which, until I left Edmonton and saw San Francisco, represented the epitome of unreachable class. There were no Sunday movies then, and the beer parlours were segregated by sex. The town's entire population of teenagers went as one man, all pubescent ardour and loyalty, to the hockey arena for Fats Domino, Paul Anka, the Everly Brothers. While our parents went to the Exhibition grounds' cattle sheds for La Traviata. In those days the university was considered an esoteric community of Communists, homosexuals, pacifists and other perverts in active conspiracy against the God-fearing values of Social Credit, censorship, the Sabbath and gas royalties from Standard Oil. The Edmonton Journal sneered at the NDP and, in a department store bookstall, they put Socialism under Sociology. Is it any wonder, then, that we left when we were twenty?

We did leave, in those days. If not actually, certainly spiritually. Those who left for Ohio and California, Vancouver and Toronto, saying their lives were worth something only when measured against Sin City, left behind them a generation of dreammakers. The painters who dreamed of violence in New York while living on the edge of a river that flows to Hudson's Bay. The writers who dreamed of another Herzog, never knowing the stories of their own fathers. The filmmakers who dreamed of manipulations and big money at the CBC while the local TV station played reruns of Bonanza. The incipient bureaucrats who dreamed of glamorous civil service in patrician Ottawa while aldermen speculated in land near Edmonton airport. And, of course, the would-be terrorists, dreaming of conflagrations in Mississippi forgot their high-school dedication to the destruction of fascist Alberta.

Toronto was where the winners were. The losers stayed at home. Of course, what usually happened was you went East and were never heard of again. You simply disappeared into the stew of a super-city and no one ever paused to think that losing in Toronto was twice the disaster and pain of winning in Mundare. You were there and that's all that counted. You could come back but only as a visible success, for no one back home could ever forgive the kid who didn't make it. The one who came home to lick his wounds instead of accepting harmless anonymity in the East. The ones who didn't make it at the National Ballet or McClelland & Stewart or Toronto-Dominion, Head Office, or the CBC; and who came home to teach clumsy children, write book reviews for the local paper, become manager of the Jasper Place branch or make props for the university drama department.

TO BE CONCLUDED

IN THE NEXT ISSUE.

MAMAJ

A Ukrainian art gallery and boutique recently opened its doors in downtown Winnipeg. The Mamaj Art Gallery and boutique is located at 408 Main Street (directly across from the Richardson Building).

The name "Mamaj", comes from a Ukrainian folk hero of the 18-19th century — Kozak Mamaj — a wizard — loved by the common people whose injustices he righted.

The opening display of the Mamaj art gallery consisted of a wide selection of woodcuts, linocuts, etchings & monoprints by prominent Ukrainian Artists — (Yakutovych, Hluschenko, Kassian, Panfilov, Fischenko, Batechko, Bondarenko, Levytsky, Kubaren, and Turovsky) and Manitoban and American artists — Jacqus Hnesdousky (woodcuts, linocuts, and etching), Szonk — Rusych (enamel paintings), Steve Repa (watercolors and pottery), Frank Saprowich (watercolors) and Roman Kowal (ceramics).

The Boutique at the front of the store features a wide variety of Ukrainian wood carvings, pysanka, ceramics, hand embroidered shirts, and other folk art, as well as a large collection of stationery cards.

I feel that the Mamaj art gallery and boutique marks an important step in the recognition of the Ukrainian culture in Winnipeg.

Myroslav Zatwarnicky



THE C.B.C. ACTION

A few months ago a brief was written up and distributed by the SUSK National Executive to all Ukrainian clubs across Canada. The brief focused on what could be done with respect to the C.B.C. In particular, the overall goal of this brief and the proposed action was to get a one hour Ukrainian radio program per week over the C.B.C. English-language network, across Canada on the AM dial. The brief was distributed to clubs in order to receive comments on it and to decide whether or not such an action should be begun.

Answers and criticisms of the C.B.C. action appear along with this article. It might be advisable however, to say one or two words about this action, before our readers review these letters.

What is one of the primary problems of SUSK? Communication. The question is, why does this problem exist? If we look within our own structure we can say that it is because people are lazy or there is no need for better communication, or our structure does not facilitate it. But these are superficial answers. The real reason why SUSK suffers from a communication problem is the same as for Ukrainian community and society in general. Canada's very geography and vastness makes cross-country communication difficult An excellent example of this is the fact that news which Ukrainians in Toronto receive about events in the Ukraine, do not filter through to Vancouver until two weeks later if at all.

What we need is a quick and convenient means of keeping Ukrainians informed on a national basis. We need Ukrainian news broadcasts compiled by qualified people who can decipher those facts and events which are important to us as a community, and collect them together in the form of a program. The C.B.C. action is a means of doing just that.

— Andrii Semotiuk

Letter from Roman Petryshyn; Birmingham, England.

Multiculturalism is a big enough issue for the Union to be grounded in. However, as any issue, it can only be presented so long before people sour on it! At this stage it becomes necessary to focus on individual sub-issues within the overall concept. I understand you've selected the C.B.C. It is certainly a necessary area. I have my doubts however about its capacity to elicit much involvement.

This involvement is what is crucial. One has to find a way of showing people locally that they can affect change. And this is tough to do when the boss is in Ottawa. Political involvement generally arises when people themselves personally feel deprived or discriminated. There is no question that this is happening, but how does one bring this to the personal attention and feeling of students? I should think that it will prove difficult.

Letter from Marusia Kucharysbyn-Petryshyn; Birmingham, England.

(President of SUSK in 1970-71)

I haven't seen the C.B.C. brief yet. But if the movement is to be effective, it must be put into the framework of general government structure and response of ethnic groups to the necessity of such a programme. To be frank with you, I see that it might be difficult to raise as a national issue. Although it might have been very important for Ottawa in the summer of 1971, I can't see it getting mass support in cities where there are many hours of Ukrainian broadcasting i.e. Edmonton, Winnipeg, Toronto, Montreal, etc. If the issue is more subtle than getting programmes, then mass support is not all that likely.

Letter from Bohdan Krawchenko; Oxford, England.
(President of SUSK in 1969-70)

Personally, I think that the idea to have one specific item as a central agitational focus is excellent. But I am not convinced that the one hour radio business is the right issue to agitate around. I do not think that it reflects a concrete need in the community, or more correctly, I do not think that it is a need that the community itself has thrown up. And unless your agitation is for something that the community itself feels is absolutely essential, and is prepared to struggle for it, I don't think you will have much success. Secondly, I doubt whether you have a hope in hell of ever getting that one hour programming. You therefore run the danger of agitating for a utopian goal, which most people will recognize as unobtainable, and will not mobilize for it.

I should think that there ought to be a number of criteria for choosing one issue around which to agitate.

a) does the issue relate to the more general positions on multiculturalism, that is, is this issue the best one through which the more general multicultural orientation will be revealed?

b) does the issue reflect a concrete need that has been articulated in the past within the community? Unless the issue has had prior discussion, etc. within the community, it will be extremely difficult, if not impossible to get real sympathy and support.

c) is the demand concretely realizable, and what speciific changes in legislation or policy is required?

d) will the demand, if met, offer a real advantage to the community?

e) does the agitation and the issue at the same time push the conception of multiculturalism beyond the traditional political conceptions, i.e. does it have a radical and radicalizing dynamic?

The criteria would be something like:

When I think about it, the radio issue is not a strong candidate on any of the above mentioned criteria, while something relating to education or funds for community development is.

DIRECT ACTION PLANNED BY CAMPAIGNERS FOR BROADCASTS IN WELSH

The following news item is reprinted from the London Times, January 2, 1973. The Welsh Language Society is presently involved in a direct action campaign to disrupt the broadcasting services in Wales. The aim of this campaign as stated is to obtain a separate broadcasting service for Wales, particularly for Welsh language radio and television channels. In view of the possible action campaign re: C.B.C. which the SUSK National Executive has proposed with the goal of obtaining a one hour Ukrainian radio program per week, over the C.B.C. English-language network across Canada on the AM dial, this article might be helpful in providing suggestions and ideas for such a campaign if it is undertaken.

From Trevor Fishlock
Cardiff, Jan. 1

The Welsh Language Society said today that it would embark shortly on a direct action campaign to disrupt the broadcasting services in Wales. The aim is to focus attention on the demand for a separate service for Wales, particularly for Welsh language radio and television channels.

Language campaigners have sought support and publicity in the past with rallies, long-distance marches, and petitions.

Sporadic direct action has included climbing television transmitters, occupying television studios and transmission stations and obstructing and entering broadcasting offices in London. In 1971 three members of the society were imprisoned for damaging equipment in a Manchester television studio.

Mr. Dafydd Iwan, vice-chairman of the society, said today that the new campaign would carry out a resolution passed at the society's conference in October. This said that unless the Minister of Posts and Telecommunications responded favourably to the idea of a broadcasting service for Wales, and the Welsh language, members would disrupt the work of broadcasting authorities.

Mr. Iwan said: "This could involve disruption of administration or transmissions. We shall be acting regularly and often in the first months of 1973. We emphasize that none of our actions will cause any injury or threat of injury to anyone.

"This is not a mindless campaign. We feel it right to act in a more serious way than ever before. This is far more important than the campaign for bilingual road signs, which lasted several years and involved court cases, demonstrations, and the imprisonment of some members.

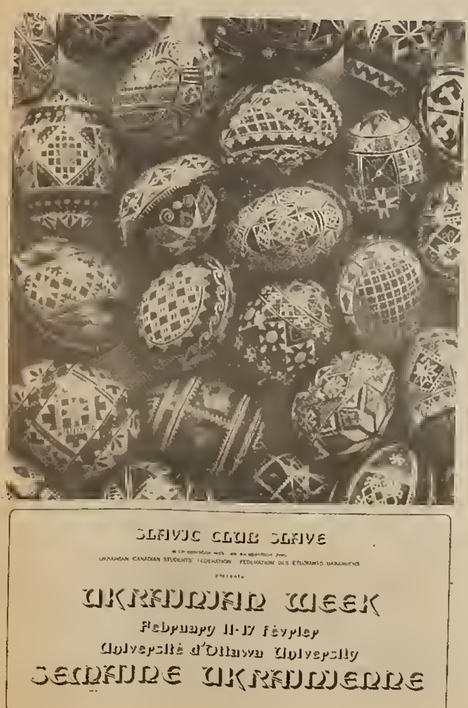
"The number of Welsh speakers is declining and the effect of television even in Welsh strongholds has been devastating. The authorities have shown no inclination to give Wales the English and Welsh services that it needs."

Today the society sent a telegramme to the minister urging him to make a favourable statement on a broadcasting service for Wales. Mr. Iwan said that unless such a statement was made within a week the campaign would start.

The language society is also hardening its attitude about the use of English in dealings with journalists. In future radio and television interviews will be given in Welsh only. Press conferences have for some time been bilingual, but officials of the society will in future use only Welsh and will be interpreted.

Mr. Iwan said: "Bilingualism will not save Welsh, but the use of the language will, and we are setting an example. We hope the press and broadcasters will meet us halfway and explore interpretation and voice-over techniques."

The Independent Broadcasting Authority will make a statement tomorrow about broadcasting in Wales.



CLUB NEWS

CONT'D FROM P. 4

OTTAWA

Ottawa - Ukrainian Week

Ukrainian Week is a presentation of the Slavic Club of the University of Ottawa, in co-operation with the Ukrainian Canadian Students' Federation of Ottawa.
CALENDAR OF EVENTS

Feb. 12-16. HERITAGE UKRAINE: Display of Ukrainian folk craft and costumes from the collection of the National Museum of Man. Morrisset Hall (Central Library) 2nd floor, 65 Hastey Avenue; daily 9 am. — 11 pm.
Feb. 12 FILM: "Lileia", Ukrainian folk ballet in colour (English narration) produced by Dovzhenko Studio, Kiev. Based on themes from Taras Shevchenko's poetry. Free admission. Montpetit Hall, Room 201; 8 pm.
Feb. 14 CONFRONTATION: Dr. S. Haidasz, Minister of State responsible for multiculturalism, will discuss current government multicultural policy with students. Open question period to follow panel.
Feb. 15 KORCHMA: Ukrainian Pub Night with live entertainment — groups from Montreal, Ottawa, Toronto. No cover charge.
Feb. 16 LITERARY EVENING: "Quest for the Secret of Life", poetry reading by Jurij Tarnawsky and Patricia Kilina of the New York Group. Informal coffee party with poets following reading.
Feb. 17 VYSHYVANY VECHERNITSY: Dance to end Ukrainian Week. Music by Rushnychok from Montreal; bar service and buffet of Ukrainian dishes. Everyone invited to wear embroidered clothing.

President — Leonid Rudenko

WATERLOO

Here is a list of our activities.
Christmas Carolling. Money collected sent to Ukrainian Free University in Munich.
Jan. 20th Our dancing group takes part in Independence Day celebrations in Woodstock, Ont.
Feb. 5th Club MEETING. We viewed Ukrainian film "Dovbush".
Feb. 10th Our dancing group performs at "Variety-Night" at the University of Guelph.
Feb. 24th Students' Ball held at Coronet-Motor Hotel in Kitchener.
Also, Marusia Barabash has received radio time for a radio programme at Radio-Waterloo (University campus radio).

President — Zenko Zwarycz

ЕКСЛІБРІС



І. Остафійчук: Книгозбірня Богдана Романця

Недавно видана книжка „Книжковий знак шестидесятників", збірник який є присвячений українському екслібрісові. Говоримо про це видання як надзвичайне, бо воно, в багатьох аспектах, переходить грані сучасности, маркуючи багатогранний етап дозрівання самобутности культурної і національної думки в Україні та єдности з нею українців в діяспорі. Усі вміщені в цій книжці матеріяли були зібрані в Україні. Промовистим є тут факт, що, не зважаючи на лихоліття, переслідування і знущання, Україна видає все нові мистецькі кадри, свідомі своєї відповідальности в обличчі минулого, сучасного і майбутнього. Саме тому, появу монографії „Книжковий знак шестидесятників" треба розглядати у цій самій площині, що й інші свідчення живучости української національної стихії наших днів, як „Інтернаціоналізм чи русифікація?" Івана Дзюби, „Лихо з розуму" Вячеслава Чорновола, „Собор у риштованні" Евгена Сверстюка, „Український Вісник" чи й інші численні вияви літературного і публіцистичного дорібку молодого покоління шестидесятників. Коли, до тепер, наше знайомство було звужене до зразків писемної творчости цієї ґенерації, то монографія „Книжковий знак шестидесятників" розкриває наш крутозір на образотворче мистецтво, яке являється інтеґральною частиною питомого сучасній Україні духового процесу і роля якого в ньому, в закордонній публіцистиці, була зведена до згадування імен мистців Алли Горської й Опанаса Заливахи, не так за їхні творчі здобутки, як за їхній патріотизм і принциповість.

Твори чотирнадцяти молодих мистців увійшли в надзвичайну книжку „Книжковий знак шестидесятників". Маловідомі і часто незнані імена набрали нового звучання. Це були твори Василя Перевальського, Ліди Перевальської, Олександри Фисуна, Миколи Малишка, Ніни Денисової, Миколи Шекери, Миколи Павлусенка, Остапа Оброци, Івана Остафійчука, Івана Катрушенка та Опанаса Заливахи.

ДЕЩО ПРО ЕКСЛІБРІС

Поява монографії „Книжковий знак шестидесятників" скеровує нашу увагу на окремий рід мистецтва, який, не зважаючи на свою утилітарність, здобув своє місце серед кращих галузей графіки. Одною з характерних рис книжкового знаку, або як його називають з латинського „екслібріс" (ex Libris, тобто „із книжок"), є спілкування образотворчого мистецтва з друкованим словом. Тому його присутність питома інтелектуальним середовищем. З однієї сторони передумовою власника книжкового знака є його глибше зацікавлення літературою і ближче відношення до її творців, з другої — його бажання підкреслити правосилля власности символом його індивідуальности. Звідтіля і відродження екслібрісу в Україні пов'язане з шестидесятниками, творчою молоддю літературної та мистецької орієнтації. Не диво, що велика більшість екслібрісів, репродукованих у монографії „Книжковий знак шестидесятників", зроблена для таких відомих діячів культури, як Василь Симоненко, Іван Дзюба, Ігор Калинець, Іван Світличний, Евген Сверстюк, Ліна Костенко, Вячеслав Чорновіл, Ірина Стасів та інші.

З бажанням означення власности книжки пов'язане постання праобразу екслібісу в Україні у формі перших позначень на стародавніх рукописах і друкованих книгах XVII-XVIII століть та його першого зразку, сучасного розуміння, з 1601 року. Цікаво, що у цьому відношенні український екслібріс не надто віддалений від західньо-европейського, де перший відомий зразок з Німеччини датований 1450 роком, а в Англії 1520 роком. Перший екслібріс в Америці був надрукований 1642 року. Відомий німецький графік Альберт Дюрер являється автором ряду екслібрісів з ранніх 1500-их років, як і його сучасник Альдофер Кранах. Паралельно до них, уже 1756 року маємо в Україні великого майстра екслібрісу, що поєднував шифрові оформлення з декоративними елементами, в особі львівського гравера Івана Филиповича.

Компонування екслібрісу ставить мистцеві не абияку проблему: найвлучніше окреслити, обмеженими засобами, характер, професію, і зацікавлення власника книжки з допомогою символів, гербів, зображень, що часто бувають дуже дотепні або вдумливі. Інакше — перед мистцем стоїть завдання створити портрет власника не змалюванням його фізичного вигляду, а розповіддю про його внутрішні прикмети та його відношення до довкільного світу. Книжковий знак можна назвати образотворчим афоризмом, паралельним до сочетів у літературі, завершених самих у собі. Безперечно із згаданих тут причин, масовість екслібрісу виключена, за винятком виконаних для громадських та державних установ.



Ліда Перевальська: Ся книжка Олі Соломії

Наголошуючи ролю мистецтва, як чинника максимально використаного для перевиховання мас, совєтські керівники байдуже ставляться до екслібрісу. Це відношення дуже влучно описав В. Ладижинський в статті „20 літ українського екслібрісу, 1946-1966", одинокій нам відомій статті про екслібріси в нашій еміграційній публіцистиці, у „Нотатках з мистецтва" за грудень 1968 року:

„Не можна сказати, що книжковий знак був офіційно заборонений, чи засуджений як якась буржуазна вигадка, чи вияв приватновласницької ідеології. Діло радше в тому, що мистецтво мало тоді служити виключно побудові комунізму, мало впливати на підвищення промислової і хліборобської продукції, отже не було ні часу, ні місця на такі дрібні справи, як екслібріси, які могли спокійно почекати до кращих часів, до пори, коли валова продукція перевищить капіталістичні країни."



Ліда Перевальська: Книжечка Маркіяна

І далі:

„Раз така була напрямна лінія в мистецтві, не слід було, а навіть небезпечно робити від неї якісь відхилення."

Беручи до уваги атмосферу совєтської дійсности, доводиться дивуватись, що відродження українського екслібрісу таки прийшло. Це ще більше підносить надзвичайність видання „Книжковий знак шестидесятників.

Український книжковий знак, як остаточно й усі інші галузі українського мистецтва — це матеріяльний свідок складних історичних переживань України. Разом з нею він перебуває піднесення і дні важких сумерків. Як ми вже згадували, історія українського екслібрісу сягає понад три століття в глибину розвитку нашої культури. За ці століття Україна пережила чимало ґрунтовних перемін.

Кінчаючи цю статтю, гаряче рекомендуємо надзвичайну монографію „Книжковий знак шестидесятників" любителям мистецтва і цілій українській громаді. Це справді надзвичайне видання, сповнене полум'яною любов'ю молоді України до всього рідного й українського.

— Богдан Певний

Взяте з СВОБОДИ, 13-го червня, 1972.

„Книжковий знак шестидесятників" — Видавництво „Св. Софії", P. O. Box 595, Bound Brook, N.J., 08880, U.S.A.

